

# Amateur photographer

## New 42-megapixel Sony compact

We've already used the RX1R II. Find out what it's like



Passionate about photography since 1884

# The best landscape images of 2015



TESTED

### Canon EF 35mm f/1.4L II USM

We test the latest addition  
to Canon's premium range



### How to photograph Britain's ruins

PLUS where to find them

**PHOTOSHOP ADVICE** Expert tips on making monochrome conversions



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# 7days

## A week in photography



Do you ever think we'll run out of landscapes to photograph? We always hear about queues at famous locations and views where photographers are literally lining up to plant their tripods in the well-worn ground. At what point will we have captured every nice view there is to be seen on this planet? There are still so many places unexplored by humans that I'm sure new vistas will present themselves for a while yet. Even in our own backyards, well away from

the tripod grooves in the ground, new scenes present themselves daily. You only have to look at our favourite images from Landscape Photographer of the Year 2015 (on pages 24-29) to see how a unique outlook can make for a new landscape masterpiece, and how even familiar locations can look different as the light, weather and seasons change.

So keep taking amazing landscape images. Share them with us and perhaps even enter them in next year's Landscape Photographer of the Year. **Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK

### Sheep

by Shen Stone

Nikon D610, 50mm,  
1/1250sec at f/1.8, ISO 100

This image, from Flickr user and AP reader Shen Stone, was taken on a farm near Tring, Hertfordshire. It's a perfect example of how an image can convey atmosphere.

'I wanted to create a lonely, cold, and remote feeling,' says Shen, 'so I converted the final image to monochrome, then decreased the brightness, and increased the contrast.' It's also a particularly nice touch having the sheep so far away in the frame – it, again, emphasises the feelings of isolation and being alone. The split between land and sky is also well done, reminding us that there's something to be said for the inclusion of empty space within a frame.

If you'd like to see your images in print then send us your best shots by uploading them to our Facebook, Twitter, Flickr or website gallery.

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© SHEN STONE

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### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Sigma launches 'world first' lens

Independent lens giant Sigma has unveiled a 20mm f/1.4 lens, due on sale this month priced £849.99, hailing it as a manufacturing breakthrough. Billed as the world's first 20mm f/1.4 lens designed for full-frame DSLRs, the 20mm f/1.4 DG HSM will come in Sigma, Nikon and Canon lens mounts. It boasts a large double-sided aspherical lens, measuring 59mm in diameter. The 15-elements-in-11-groups lens has a minimum shooting distance of 27.6cm.



### Pro printer unveiled by Canon



Canon's imagePROGRAF PRO-1000 printer is aimed at professional photographers and is due on sale in February. It can print up to A2,

features a 12-ink pigment-based system and at 723x433x285mm will occupy less space than traditional large-format printers.

### Limited-edition, ultra-slow film available

Lomo has teamed up with Kono! to release an ultra-slow film with an ISO of just 6. The Kono! Donau delivers one of the highest resolutions of any colour negative film, according to Lomo. 'Its atypically low speed makes it perfect for experimenting with long exposures of up to several minutes – day or night,' said Lomo. The film has no orange mask, so it produces daytime photos with 'extremely bluish tones'. £27 for a pack of three. Visit [shop.lomography.com](http://shop.lomography.com).



### British woman wins title



© BARBARA STANLEY

Amateur photographer Barbara Stanley has been crowned Royal Society of Biology Photographer of the Year with a striking image of impalas locking horns. Barbara bagged the £1,000 top prize for her photo of two male impalas, captured at Etosha National Park in Namibia. The Young

Photographer of the Year was 17-year-old Oliver Tidswell, also from the UK, who won £500 for his shot of an alpine plant in India.

### Fujifilm's 35mm lens and 1.4x converter

Fujifilm has launched a 35mm lens for its X-series cameras and a 1.4x teleconverter. The Fujinon XF 35mm f/2 R WR (£299) lens is designed to deliver the 35mm viewing-angle equivalent of a 53mm lens. The Fujinon Teleconverter XF1.4X TC WR costs £329. Both are due to go on sale in mid-November.



© JOE RAEDLE/GETTY IMAGES

## WEEKEND PROJECT

### Fireworks

With Bonfire Night falling on a Thursday this year, there's sure to be an abundance of firework displays all over the country this weekend.

The biggest events offer the best opportunities, with multiple fireworks exploding in the air at any one moment and lasting long enough to help you get a shot you're happy with. Don't discount smaller events though – just be prepared to work a little harder for a dramatic shot. Once you know where you're going, get there early to get a good position. Try for somewhere elevated and, if possible, with some foreground interest.



© SHUTTERSTOCK/PAWEL LIBERA

# BIG picture

Record rainfall hits South Carolina, USA leading to severe flooding

Last month the American state of South Carolina found itself hit by record rainfall, a condition exacerbated by the devastating might of hurricane Joaquin. The unexpectedly severe levels of rain caused serious flooding, the scale of which can be witnessed in this image by photographer Joe Raedle. Officials expect the cost of the damage caused by flood waters to be in the billions of dollars. Here we see a home reflected in the surrounding water, the breached dams upstream from it having reached the state's densely populated areas. Seventeen people lost their lives and thousands more suffered power outages.

## Words & numbers

**The biggest cliché in photography is sunrise and sunset**

**Catherine Opie**

American fine-art photographer  
b1961

**651**

The average number of photos people in the UK store on their mobile phone

SOURCE: KODAK ALARIS



Pick an elevated position to get the most out of firework shots



**1** Place your camera on a tripod, focus and then switch to manual so the camera's AF doesn't hunt while you're shooting. You'll also need to think about exposure – start by setting the ISO at 100 or 200 depending on your camera.

**2** Look at setting an aperture between f/8 and f/11; you may need to experiment before setting the shutter in bulb mode. To reduce the risk of camera shake, use a remote release to trigger the shutter.

**3** Start shooting as soon as the fireworks begin. Your first shot may be a bit of trial and error to get the correct exposure, but don't be fooled by the dark sky – with multiple fireworks going off it can be easy to overexpose the scene.

**4** If your foreground is quite bright (perhaps you're shooting an illuminated skyline), you may want to use a piece of black card to gently wave along the bottom of the frame for part of the exposure.



©DWPY 2015/RICHARD PETERS

The winning image by Richard Peters. 'Shadow Walker' deftly illustrates the relationship between wildlife and an urban setting

## Brit wins European Wildlife Photographer of the year

 BRITISH photographer Richard Peters has won European Wildlife Photographer of the Year 2015 with an image of a fox in his back garden.

Richard beat more than 17,000 entries with 'Shadow Walker', an image that also recently won the Urban category of Wildlife Photographer of the Year.

The photographer said: 'The image shows the shadow of an urban fox on its night patrols.'

'To give context... I placed the camera up high enough to show the neighbouring house, and using a 30sec exposure setting I also captured the stars in the night sky.'

'I didn't plan to include the upstairs light in the neighbour's house, but it helps connect the human and wild elements of the image, giving context to the story.'

'The camera was triggered by a light barrier when the fox walked by.'

Richard used a Nikon D810 with an 18-35mm lens and SB-800 flash, shooting a 30sec exposure at f/8 and ISO of 1,250.

The Society of German Nature Photographers, which runs the competition, awarded Richard his €3,000 prize at a ceremony in Lünen, Germany.

Richard said the prize was reward for the time and effort he has spent on his long-term 'back garden safari' project, which saw his kitchen 'transformed into a hide'.

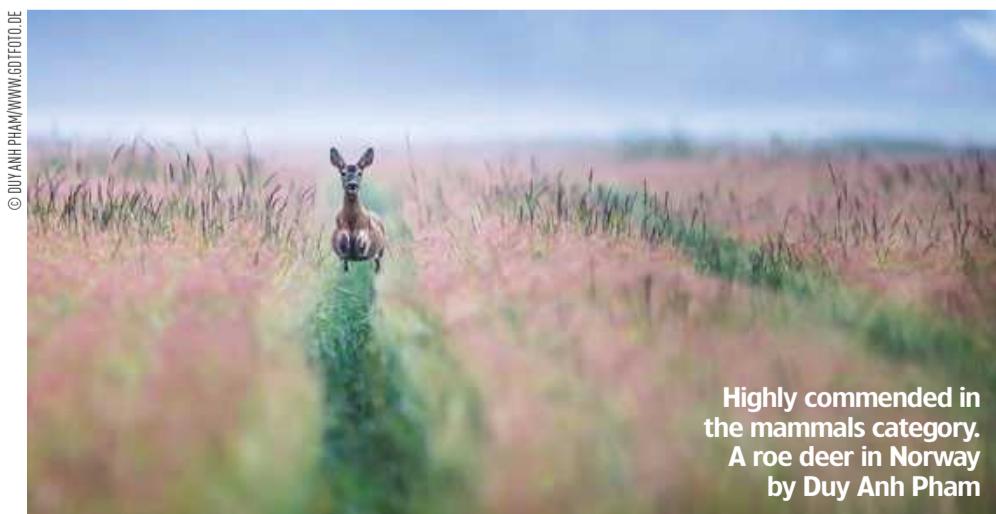
Commenting on this year's European Wildlife Photographer of the Year contest, Keith Wilson, a former Editor of AP and one of the judges, said: 'Aesthetics and technical expertise were in abundance, but what I remember more are the imaginative and innovative interpretations of the natural world that have become the signature of this exciting competition.'

Professor Beate Jessel of

Germany's Federal Agency for Nature Conservation, said: 'This fox stands for many more European animal species that are conquering new habitats in our constantly growing cities.'

'Increasingly, foxes, wild boars and others are finding better living conditions in urban settlements than in the desert-like agricultural landscapes of the surrounding areas.'

● AP is running a free Nikon School Seminar in conjunction with Richard Peters on 17 November. For details visit [www.amateurphotographer.co.uk/nikon](http://www.amateurphotographer.co.uk/nikon)



© DUY ANH PHAM/WWW.GOTFOTO.DE

Highly commended in the mammals category.  
A roe deer in Norway  
by Duy Anh Pham



## MFT adapters revamped

 ZHONGYI Optics (ZY Optics) has revamped its Micro Four Thirds adapters designed for Canon EF-mount and Nikon F-mount lenses.

The Nikon version of the ZY Optics Micro Four Thirds adapters feature a silver aperture-control ring, allowing users to control the aperture of Nikon G lenses.

ZY Optics says it has also increased the angle of view by 0.726x and raised maximum aperture by 1 stop. Version II also features a different optical design and an improved coating.

The adapters carry a US price of \$149.

They can be ordered online via the company's website at [www.zyoptics.net/product/zhongyi-lens-turbo-adapters-for-micro-four-thirds-cameras-m43](http://www.zyoptics.net/product/zhongyi-lens-turbo-adapters-for-micro-four-thirds-cameras-m43).



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Billy the Kid is said to be pictured fourth from the left (above), as the cropped image shows

## \$2 Billy the Kid pic worth '\$5m'

**A PHOTO** bought five years ago at a junk shop in the US for only \$2 has been insured for \$5m, after experts said it shows legendary gunman Billy the Kid playing croquet.

The photo, found in a junk shop in Fresno, California in 2010, is a 4x5in tintype that shows Billy the Kid and fellow members of his gang The Regulators.

It was taken in the late summer of 1878, according to Kagin's auction house, which has valued the photo and put it up for sale.

'When we first saw the photograph, we were

understandably sceptical – an original Billy the Kid photo is the Holy Grail of Western Americana,' said Kagin's senior numismatist, David McCarthy.

'We had to be certain that we could answer and verify where, when, how and why this photograph was taken.'

'Simple resemblance is not enough in a case like this – a team of experts had to be assembled to address each and every detail in the photo to ensure that nothing was out of place.'

'After more than a year of methodical study – including my own

inspection of the site – there is now overwhelming evidence of the image's authenticity.'

Kagin's president Donald Kagin added: 'The historical importance of a photograph of Billy the Kid alongside known members of his gang and prominent Lincoln County citizens is incalculable – this is perhaps the single most compelling piece of Western Americana that we have ever seen.'

Kagin's said the only other known photo of Billy the Kid is a portrait of the famous outlaw taken in 1880, which sold for \$2.3m in 2010.

## Renaissance Photography shows off best entries

**THE Renaissance Photography Prize**, which raises funds to support young women with breast cancer, has revealed the shortlisted entries vying for the £1,000 top prizes.

The international contest aims to discover new photographic talent and give a global audience to their work.

Last year's Renaissance Photography Prize raised £40,000. Judges have chosen the best shots from thousands submitted. The finalists and shortlisted entries are due to go on show at the Getty Images Gallery in London from 17-28 November.

Profits from the competition, now in its eighth year, will be donated to The Lavender Trust at Breast Cancer Care, UK.

The winner of the Single Image and Series categories will each win £1,000.

Judges included Diane Smyth, deputy editor at the *British Journal of Photography*; and Madeleine Penny, freelance picture editor at *The Sunday Times Magazine*.



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

KICKSTARTER.COM



### Richard Tuschman

There's still time to get on Kickstarter and help fund Richard Tuschman's new project *Once Upon a Time in Kazimierz*. This photographic novella portrays an episode in the life of a fictional Jewish family living in Krakow, Poland, in the year 1930. Richard is looking for \$20,000 to fund his project.

[www.kickstarter.com](http://www.kickstarter.com)

KENT



### Images of Canterbury

Images of Canterbury offers a one-day digital photography course, which involves learning to use the functions of your digital camera and practising using them on a photographic tour of the city. The course runs every weekend.

[www.visitkent.co.uk](http://www.visitkent.co.uk)

LONDON



### Cristina Iglesias and Jeff Wall

Jeff Wall will present six large-scale photographs, created over the last 18 months. Also featured is new work by Spanish artist Cristina Iglesias. Both at the Marian Goodman Gallery, Lower John Street, London.

Until 19 December, [www.mariangoodman.com](http://www.mariangoodman.com)

LIVERPOOL



### Zanele Muholi

This exhibition, at Liverpool's Open Eye gallery, is the first UK major presentation of South African photographer and visual activist, Zanele Muholi's work that explores gender, race and sexuality in relation to South African society.

Until 29 November, [www.openeye.org.uk](http://www.openeye.org.uk)

### Jill Todd Photographic Award

Stills gallery in Edinburgh will host the winning images from the annual Jill Todd Photographic Award. The award aims to promote careers in photography and is open to all photography graduates in Scotland, Northern Ireland and the Republic of Ireland.

7 Nov 2015-17 Jan 2016, [www.stills.org](http://www.stills.org)



# Sony Cyber-shot DSC-RX1R II

We thought the Leica Q was the ultimate full-frame compact camera until Sony took the wraps off the new RX1R II. **Michael Topham** shares his first impressions



## At a glance

- 42.4-million-pixel, back-illuminated, full-frame Exmor R CMOS sensor
- Fixed 35mm f/2 Zeiss Sonnar T\* lens
- ISO 100-25,600 (expandable to ISO 50-102,400)
- 2.4-million-dot, 0.39-type electronic viewfinder
- 5fps continuous shooting
- Fast hybrid autofocus
- 30-1/4000sec shutter speed
- Full HD video
- Price £2,600
- Available in December



### Exposure compensation

The RX1R II offers  $\pm 5$ EV in  $\frac{1}{2}$ EV steps, but this can only be set to  $\pm 3$ EV in  $\frac{1}{2}$ EV steps via the dial on the body.

### Macro mode

Rotating the macro-switching ring on the lens barrel activates macro mode. The RX1R II can focus within 20cm of a subject in this mode.

### Battery life

The RX1R II uses Sony's NP-BX1 battery. It lasts for a mediocre 220 shots, but can be charged by Micro USB.

JUST when we believed we'd seen everything from Sony this year, the manufacturer recently made a surprise announcement and unveiled its latest full-frame compact camera – the Cyber-shot DSC-RX1R II. Although it's hard to distinguish from its predecessors in terms of its design, there's a lot more to the RX1R II than first meets the eye. With a headline-grabbing 42.4-million-

pixel sensor, retractable electronic viewfinder, hybrid autofocus system and the world's first optical variable low-pass filter, there's certainly no shortage of new features to get excited about.

### Features

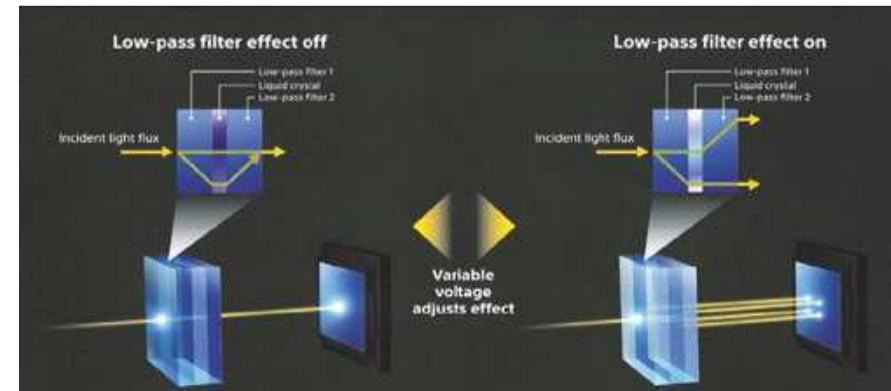
Just like the original RX1 and RX1R, the RX1R II sports a fixed 35mm f/2 Zeiss Sonnar T\* lens. Directly behind the lens

lies a 42.4-million pixel, back-illuminated Exmor R CMOS sensor that works in tandem with Sony's BIONZ X image processor to deliver an ISO range of 100-25,600 (expandable to ISO 50-102,400). The RX1R II is one of a kind in the way it boasts the world's first

## Optical variable low-pass filter

UNTIL now we've been used to seeing cameras equipped with and without optical low-pass filters, but never before have we seen a camera with an optical variable low-pass filter that lets the user take control of the low-pass filter effect. The new filter system achieves this by applying voltage to a liquid crystal layer that's sandwiched between two low-pass filters to control what Sony describes as a light-splitting function. The result of this light-splitting function lets the user choose the degree of low-pass filter effect.

Users will find three settings available in the menu, with 'Off' prioritising the highest image resolution, 'Hi' prioritising moiré and colour-artefact reduction, and 'Standard' balancing both priorities. Sony has also introduced a low-pass filter bracketing function that can be used to capture the effects of different settings before analysing and choosing the best result. Although we've yet to test this new optical low-pass filter, we can already foresee this technology creeping into other Sony cameras in the future.



The voltage that's applied to the liquid crystal layer adjusts the filter effect



AP recently had an opportunity to try the Sony RX1R II at its launch in Munich, Germany

optical variable low-pass filter. This gives the user the option to control the effect of the low-pass filter for themselves (for more on this cutting-edge technology, see the bottom of the opposite page).

Another novel feature of the RX1R II is its 2.4-million-dot OLED electronic viewfinder. Just like the viewfinder on Sony's RX100 IV, it pops up from the corner of the top-plate, replacing what was the pop-up flash on the RX1/R. It has an impressive 0.74x magnification, automatically detects when it's raised to the eye and is supplied with a rubber eyepiece cup. Viewing of images at the rear has also been enhanced with a new tilting 3in, 1.23-million-dot screen. It's not a touch-sensitive display, but the way it can be angled by up to 109° upward and 41° downward is an improvement.

The RX1R II's autofocus credentials are impressive too. The fast hybrid AF system features 399 phase-detection points covering 45% of the image area, as well as an extra 25 contrast-detection points. It also adds continuous autofocus (AF-C) to an RX1-series camera for the first time, and as well as focusing 30% faster than the RX1R, it's possible to shoot a continuous burst at up to 5fps while AF tracking is deployed.

Other noteworthy features include 14-bit uncompressed raw shooting and the option to shoot in multiple aspect ratios with 4:3 (38MP), 16:9 (36MP) and 1:1 (28MP) all supported, as well as 3:2. One of the biggest surprises is the absence of 4K video, despite the RX1R II sharing the same sensor as the Alpha 7R II, which can shoot 4K internally. Sony has settled for full HD video instead, which can be recorded at 60p (50p) 30p (25p) or 24p frame rates. There's a 3.5mm port for connecting an external microphone and the camera accepts Sony's NP-BX1 battery. The only issue we can foresee here is that it lasts for a rather mediocre 220 shots.

### Build and handling

The RX1R II maintains the excellent build quality of the RX1/R thanks to its robust metal body. In the hand it's comfortable to hold and operate, with a relatively simple layout of buttons and everything you need within easy reach to take full manual control. Aperture, macro mode and manual focusing are controlled by rotating the rings around the lens barrel.

It's the addition of the viewfinder, though, that really changes the way you work with the RX1R II. Being able to pop the EVF up in an instant and instinctively lift the camera to your eye, rather than hold the camera away from your body and compose via the rear screen, makes it feel like you're better connected to the camera and you're using a much more 'serious' tool.

### First impressions

My brief hands-on experience with the camera reminded me of all the things I love about the RX1 series. There's something truly special about the 35mm focal length, which for me at least, feels better matched to reportage and documentary photography than the wider 28mm lens on the Leica Q.

The RX1R II is much more than a minor update, with the new and improved features combining well to make it an extremely attractive proposition for serious enthusiasts as well as professionals who want a small, light and incredibly powerful full-frame fixed-lens compact. I struggled to put the camera down during our brief hands-on session and just wanted to continue using it, which is testament to a product that feels great in the hand and produces excellent results. Whereas the Leica Q will set you back a cool £2,900, the launch price of the Sony RX1R II will be £2,600 when it goes on sale in December. The arrival of our review sample can't come soon enough.

## Interview

# Sony: we have to keep on creating

DURING a recent visit to Munich, Germany, AP had the opportunity to catch up with Kimio Maki, senior general manager of the Digital Imaging Business at Sony Corporation. In a year that's seen two new cameras added to Sony's Alpha 7 series, as well as new models introduced to the Cyber-shot DSC-RX100, RX10 and RX1 range, it's intriguing to learn what lies ahead.

When asked what Sony's future strategy is, Kimio Maki explained: 'We're going to keep creating new innovations that have never existed before. It's all based on customer demand and the customer dream.' Maki went on to describe how important innovation is in the photography industry by saying, 'The champions in the industry have their technologies, brand image and everyone loves Canon and Nikon. We have to show the reason why we are here and therefore we have to keep on creating and producing new innovations that have never existed before. If we don't, the customer won't see our products.'

With many of Sony's rival manufacturers announcing high-resolution cameras in the past 12 months, not to mention the news of Canon developing a 120-million-pixel DSLR, we asked where the acceptable megapixel limit is and whether it has already been reached. Maki replied by saying: 'We are the manufacturer and the demand should be decided by the customers. If the customer needs 100 million pixels – if the customer needs more than 100 million pixels – we will create such a product.' Maki went on to add: 'Right now, we don't have a strong demand from the customers for this.'

With the large-sensor compact camera area of the market continuing to grow in value, according to data shown to the press at the launch of the RX1R II, we asked whether this model has come about from professionals talking to Sony. 'Yes, we checked,' explained Maki. 'This is the second phase of the RX1 series and we checked the demand, especially from professional photographers. Lots of photographers are using the RX1-series cameras to achieve precision and produce high-resolution images. Then they said, what's next? So we asked them. "More resolution. Raise the resolution," they said, therefore we've tried it. A camera like this has never existed before.'

Although no suggestion or clues were made as to what we can expect to see in 2016, Maki made it clear Sony is listening to photographers' demands, adding, 'We have to think about the future based on collecting customers' data and their opinions.'



AP's Michael Topham with Kimio Maki from Sony Corporation



# Viewpoint

## Jon Bentley

Google Photos, the tech giant's sharing and storing service, seems like an excellent solution for easily accessing your images. But it may come with a rather frightening catch...

**I**s Google Photos too good to be true? A service that offers to store unlimited photos and videos for free in the cloud, and sync them across all your devices, seems like an incredible offer. So where's the catch?

One obvious worry is that you're giving Google even more information about you than it already has. Until technology allows the company to tap into a brain implant, this is the closest it can get to seeing the world through your eyes and pumping you with related adverts.

In spite of these concerns, I've started using it. And there's much to like. Increasingly, I feel the need to summon up photos when I'm out and about, and I love having an entire photo library ready to view and use in the cloud, wherever I am, for free. The automatic uploader works well and the 'assistant' feature is great fun. This automatically turns similar photos into animated GIFs, creates collages, stitches together potential panoramas, and applies HDR and filter effects to photos it thinks would benefit from them.

It's not perfect, of course. It's only free and unlimited if you let it compress your pictures and keep them under 16MP in size, which, while a useful extra safeguard, isn't going to cut it as a primary back-up for most photographers. Limited editing features and lack of tagging options prevent it being a one-stop photo-organising solution, too.

Another problem is that, when you use the Photos app on a mobile



device, instead of accessing your files through a web browser, you end up with a huge number of stored thumbnails, which can be a significant issue in itself; 100,000 of them have consumed well over a gigabyte of storage on my iPad, for example. Maybe the app should include an option to store only thumbnails of more recent pictures.

But by far the most interesting, and concerning, aspect of Google Photos is its rather advanced object recognition. You can search by word. I entered 'goat' and it immediately selected several pictures I'd taken of one by object recognition alone – I hadn't entered any keywords with these images that would have helped. It automatically classifies photos into categories, too.

While not perfect (an image of an Art Deco factory made it into the 'trains' category), it's very good at automatically identifying flowers, weddings, cars and the like. It even placed some pictures of the Big Ben clock tower and Trafalgar Square my daughter had taken with her Holga into a 'City of Westminster' category, presumably on identification of the buildings alone.

Somewhat frighteningly, though, it placed pictures I took in a London restaurant in the same Westminster folder as Big Ben, although there were no identifying landmarks in the images or GPS on the device I took them with. I'm guessing it could have triangulated the exposure time in the Exif file with Google's records as to where my Android phone was at that moment. Creepy, isn't it?



**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Forms of Japan

by Michael Kenna and Yvonne Meyer-Lohr, Prestel, £45, hardcover, 304 pages, ISBN 978-3-79138-162-6



NEVER has there been a better match than minimalist photographer Michael Kenna and Japan, a country and people that have built their aesthetic identity around earthy simplicity.

Kenna's photography has always been about exploring the absence of elements – what he leaves out of the frame is perhaps even more important than what he's included. The sometimes stark and empty environments that he has located in Japan provide space for meditation and contemplation, and as such get to the root of just what it is that makes the country such a popular place. As with the majority of Kenna's books, this really is a vital purchase. ★★★★★

### The Salt of the Earth

by Wim Wenders and Juliano Ribeiro Salgado, DVD, 1hr 50min, £9.99 (BluRay, £10.99)



ACCLAIMED film director Wim Wenders' multi-award winning, Oscar-nominated documentary on one of the world's greatest photojournalists, Sebastião Salgado, is one every photographer should own. It's an intimate portrait of a man who has spent most of his

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# Beautiful ruins

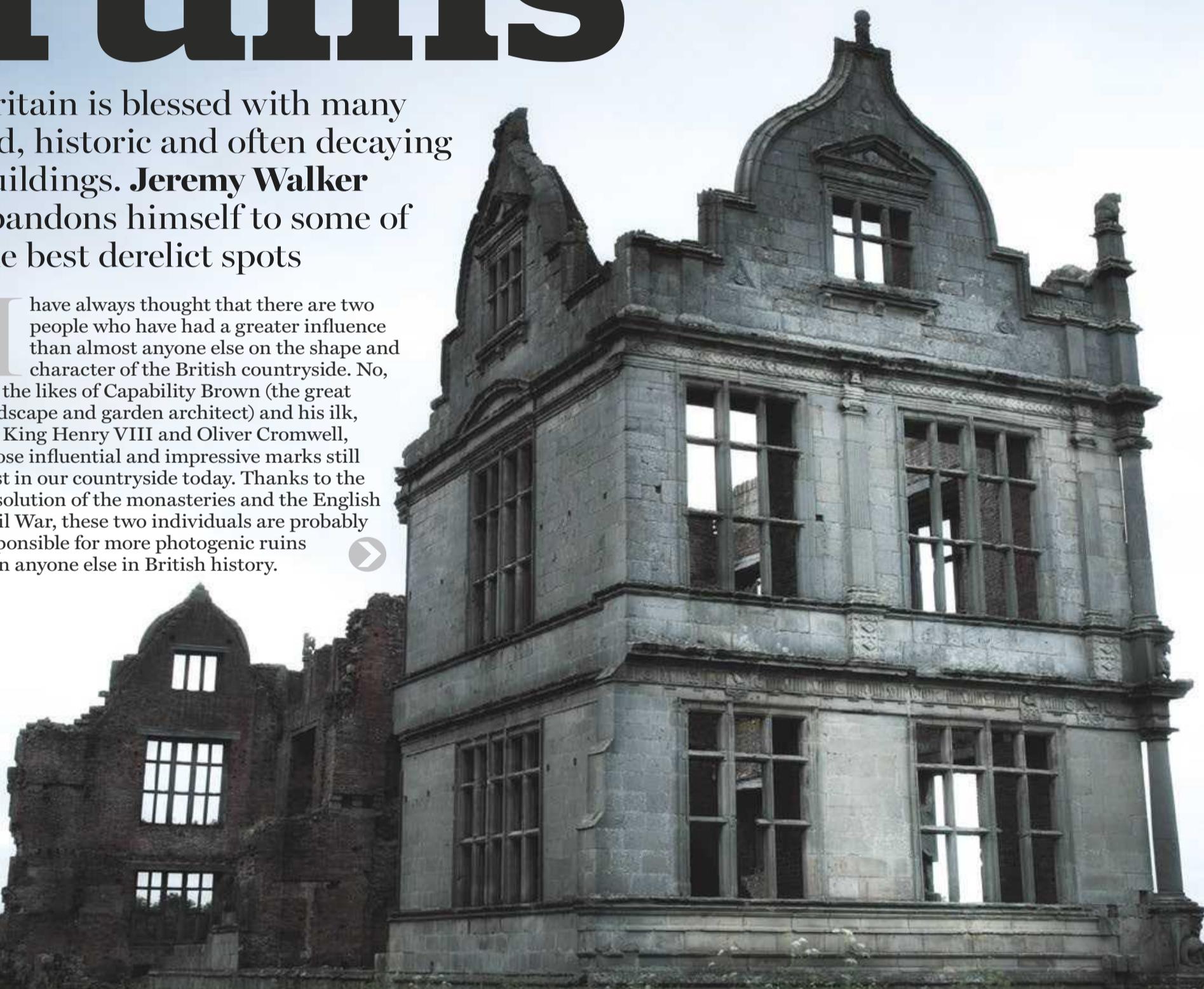
Britain is blessed with many old, historic and often decaying buildings. **Jeremy Walker** abandons himself to some of the best derelict spots

**I** have always thought that there are two people who have had a greater influence than almost anyone else on the shape and character of the British countryside. No, not the likes of Capability Brown (the great landscape and garden architect) and his ilk, but King Henry VIII and Oliver Cromwell, whose influential and impressive marks still exist in our countryside today. Thanks to the dissolution of the monasteries and the English Civil War, these two individuals are probably responsible for more photogenic ruins than anyone else in British history.



## Jeremy Walker

Jeremy is an award-winning photographer specialising in high-quality landscape and location images around the world for advertising, design and corporate clients.  
[www.jeremywalker.co.uk](http://www.jeremywalker.co.uk)



Moreton Corbet Castle in Shropshire is just one of the many ruins to be found in the UK

There are castles and abbeys scattered the length and breadth of Britain. Admittedly, not all of them are the handiwork of Henry and Oliver, as each castle, abbey and ruin has its own history and story to tell. However, there are many more ruins in the landscape aside from castles and abbeys. The countryside also has a wealth of industrial heritage that's very photogenic and well worth a visit, such as the tin-mine engine houses dotted around the coast and moors of Cornwall, and the remains of the once great Welsh slate industry, particularly the areas around Blaenau Ffestiniog and Dinorwig in Gwynedd. Norfolk is another area well endowed with ruins, particularly ivy-clad crumbling flint churches.

## A word of warning

Because of their age, these buildings are often in a parlous state, so care must be taken when approaching them and in particular if you venture inside. Be aware of loose masonry, which is often only held together by ivy, and be careful where you tread, especially if you're exploring an area known for its mining activity. That said, there is something quite magical about shooting an ivy-clad ruin looming out of the mist at sunrise.

So where should you look? Most of us live within a few miles of a ruin of some sort (even if it's simply a folly rather than the real thing), but the easiest place to start looking for ruins in your area is on



**Beware of loose masonry and be careful where you tread**

the National Trust and English Heritage websites ([www.nationaltrust.org.uk](http://www.nationaltrust.org.uk) and [www.english-heritage.org.uk](http://www.english-heritage.org.uk)). It's also worth using Google to research potential locations in your area. You'll be amazed at just how many ruined historic buildings and structures there are dotted around the countryside that you've never heard of.

Of course, with many sites, there will be admission times and restrictions, but don't let this put you off, as many ruins are often best shot from a distance, so this can be done from footpaths, permissive paths or even the nearest public highway. Regarding access, some sites will be open at 'any reasonable hour', particularly some English Heritage sites. This is great for sunrise shooting, or even for trying your hand at shooting with moonlight. Be sure to show respect not only for the property, but also for any local residents. Don't be

## KIT LIST



### Perspective control lens

Lenses such as the Nikon 24mm or 45mm PC-E lenses are really useful for controlling perspective and stopping converging verticals. Of course, you may want to emphasise the converging verticals for effect, but not every building is leaning backwards and falling over.



### Other lenses

A good 24-70mm and 70-200mm will be fine for most of the images you'll want to take, but occasionally a longer lens with a bit of extra reach can be useful. A 300mm or even a 400mm can lend added perspective drama to an image.





**When photographing ruins, you need to think about access, especially when shooting early or late in the day**

loud or boisterous and spoil the opportunity for those who come after you.

#### Useful tools

There are two useful tools for helping you find and shoot a ruin. Costing about £17 per year, the Ordnance Survey website ([www.ordnancesurvey.co.uk](http://www.ordnancesurvey.co.uk)) provides you access to all its OS Leisure Maps, which show the ruins, footpaths and public roads in fine detail. Second is the now very well-known landscape photographers' app, The Photographer's Ephemeris ([photoephemeris.com](http://photoephemeris.com)), which will give you the direction of sunrise/sunset and their timings for any given day and date.

What about kit? A standard zoom such as a 24-70mm will suffice for many images, although a longer telephoto is often very handy for isolating a ruin within its setting, so a 70-200mm or

even longer may prove useful, especially if the ruin is on private land with no immediate public access.

Another extremely handy lens to have is a perspective-control lens, which prevents converging verticals in buildings (although sometimes converging verticals can lend a sense of drama to a shot). Many landscape photographers will go for the 24mm perspective-control lens, although my favourite for this type of subject matter is the Nikon PC-E Micro Nikkor 45mm f/2.8D ED, a highly versatile lens with tilt-and-shift capabilities.

#### Other considerations

So you've found your ruin and have the camera kit, what else do you need to consider? As with all landscape photography, the



#### Head torch

A head torch is often a location photographer's best friend, as your hands are free to set up the camera while still being able to see. It seems obvious, but I've met plenty of people on location struggling to look into their camera bags in the gloom of a morning.

#### Coffee and chocolate

Waiting for the right lighting conditions, often in the cold in the early hours of the morning, means you'll need some hot tea or coffee and sweet sustenance. I've even carried a portable stove in the car so I can cook breakfast after a shoot.

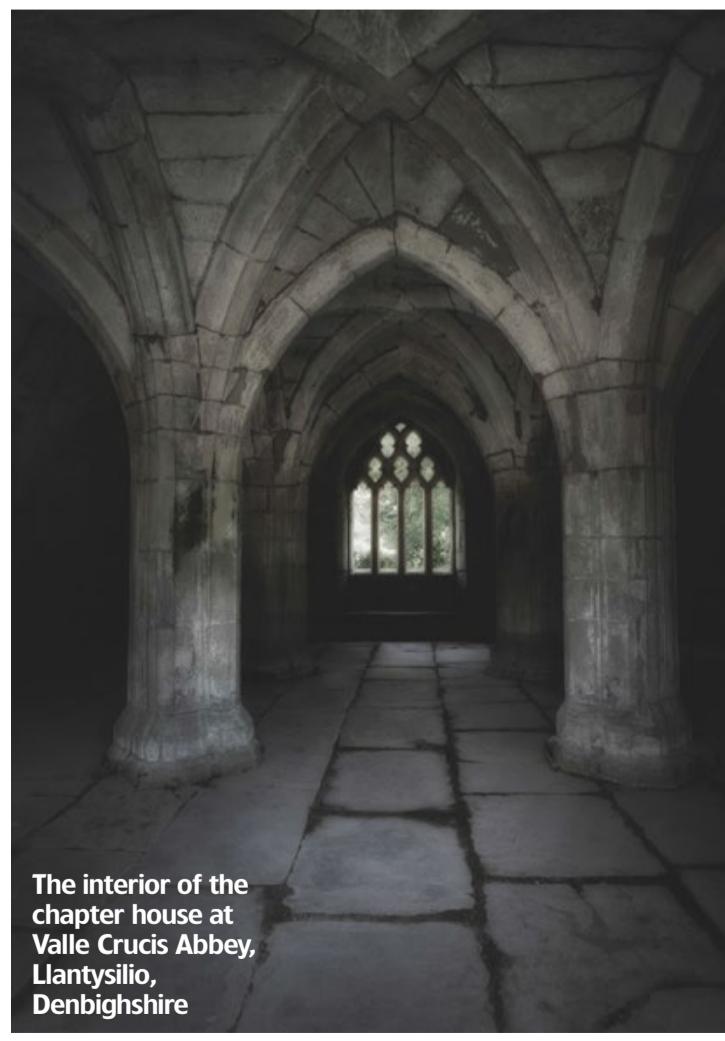


light and the weather conditions are the most important ingredients, but especially so when shooting ruins. You'll want to convey a mood, a feeling, a sense of drama and place. Warm light from a sunrise or sunset is lovely, of course, but you can really use the conditions, especially 'bad' weather, to your advantage. Don't dismiss flat grey skies as boring – try to use them, and if the big wide shot isn't possible, look for close-ups and architectural details instead. Glowering grey stormy skies, mist, fog, snow and frosts can all be used for helping to tell the story of the ruin you're shooting.

Think about the light and its direction, and how that affects your subject. Do you want to shoot into the light, have the light behind you, high-contrast lighting, side-lighting? Consider the time of day and even the time of year, as some ruins can look good in a bleak landscape with bare trees and a wintry feel, while others lend themselves to being partially hidden by foliage at the height of summer.

For added interest, look beyond shooting the building on its own, and instead include some of the landscape around the ruin. Try to tell the story of why the building was there in the first place, whether for a geographical, religious or historical reason.

Another very simple technique is to visualise your image as monochromatic. When shooting ruins, colour can sometimes seem a bit 'too' pretty. Black & white will add a mood and feel to an image of this type of subject matter in particular.



**The interior of the chapter house at Valle Crucis Abbey, Llantysilio, Denbighshire**



## 1 Dunnottar Castle, Aberdeenshire

The medieval ruins of Dunnottar Castle are located about three miles south of the fishing harbour of Stonehaven on the east coast of Scotland.

There are stunning views from several angles on the cliff-top paths, but beware of the 150ft (45m) drop into the sea. The castle is privately owned and there's a fee to enter, but the really good views are from the public paths that can be accessed free of charge.

# Ten top locations

While there's probably a ruin just a short journey from your own doorstep, Jeremy Walker picks out his top ten locations across Britain



## 2 Corfe Castle, Dorset

This is possibly one of the most photographed castles in England and a great favourite of many landscape photographers. Situated about five miles south of Wareham in Dorset, it sits perched on a small hill, commanding the view between a gap in the Purbeck Hills. It is best photographed from either East Hill or West Hill, depending on the time of day or even the time of year. Possibly the most famous view is shot from West Hill at dawn in winter with a heavy mist. Access to both hills is via a public footpath.





### 3 ▲ Botallack and Wheal Coates tin mines, Cornwall

The Wheal Coates mine is situated between the villages of Porthtowan and St Agnes and is easily accessed by a short walk from the car park. If you want a little more drama, head to the Botallack mines just outside the village of St Just, about an hour south of the Wheal Coates mine. The Botallack mines, or more accurately the engine houses of the Crown mines, cling precariously to the cliff edge and certainly make for a dramatic location (see above).

### 4 ▼ Cwmorthin, Gwynedd

This long-abandoned slate quarry is just above the town of Blaenau Ffestiniog in North Wales on the fringes of the Snowdonia National Park. Don't be put off by the fact that this is an industrial site. The area is steeped in social and industrial heritage, and the landscape can be dramatic and moody. Look out for abandoned houses (see below) next to the old workings and the ruined chapel that's about a ten-minute walk along the track by the lake. There's a small car park nearby and access is via public paths.



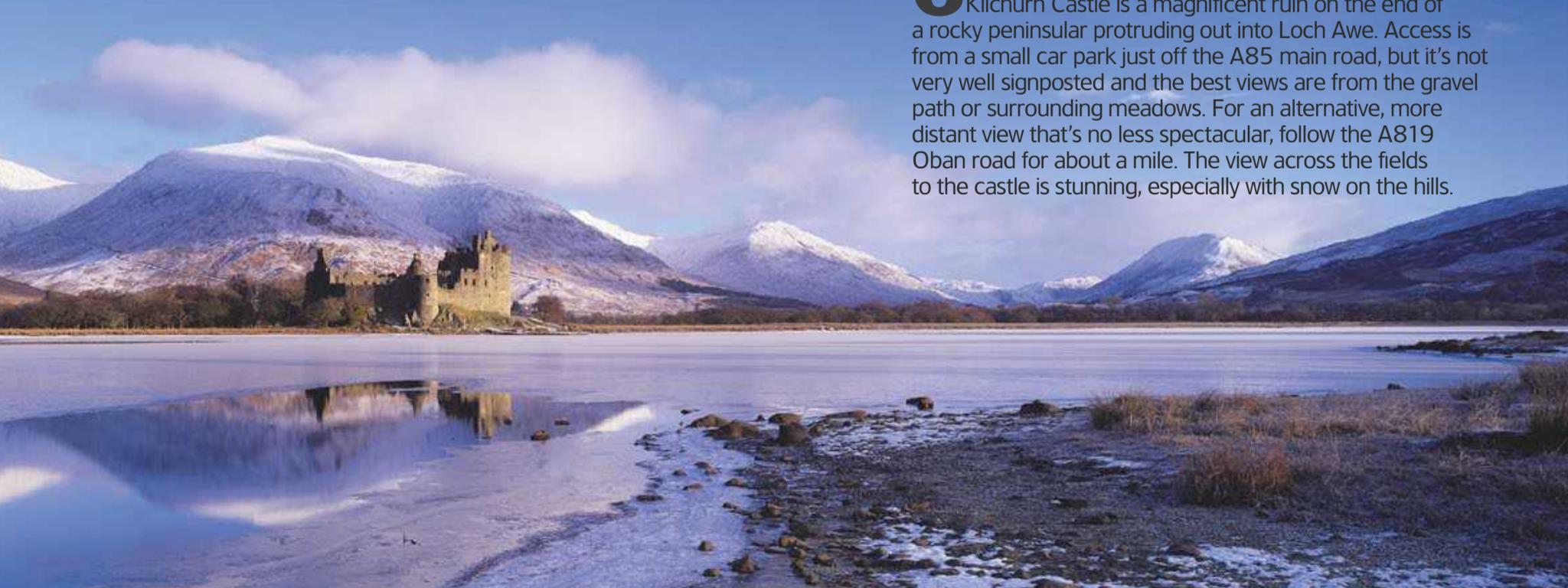
### 5 ◀ Knowlton Church, Dorset

This ruined flint church (left) is, rather bizarrely, situated at the centre of a Neolithic ritual henge earthwork. Situated about eight miles north-east of the town of Blandford Forum, there's parking for about four cars. Knowlton church and earthworks are in the care of English Heritage and access is free of charge, but limited to daylight hours only. It is best shot at dawn, but even on a grey day the setting has an air of mystery about it.



### 6 Kilchurn Castle, Argyll and Bute

Kilchurn Castle is a magnificent ruin on the end of a rocky peninsula protruding out into Loch Awe. Access is from a small car park just off the A85 main road, but it's not very well signposted and the best views are from the gravel path or surrounding meadows. For an alternative, more distant view that's no less spectacular, follow the A819 Oban road for about a mile. The view across the fields to the castle is stunning, especially with snow on the hills.



## 7 ▼ St Benet's Abbey, Norfolk

Set on the Norfolk Broads next to the River Bure, St Benet's (see below) has the feeling of a remote, lonely location. Accessed by car along a farm track, which itself leads off of a narrow country lane on the edge of the small village of Ludham, the abbey is not well signposted. However, there's no entrance fee – but, as there isn't much to see, except the sight of an old windmill built into the remains of the original abbey gatehouse, this is to be expected.

## 8 ► Glastonbury Tor, Somerset

Visible from miles around, there's no shortage of views and possible locations from which to shoot the world famous ruins of St Michael's church (see right). The best shots of Glastonbury Tor are to be found from the low-lying Somerset Levels to the west of the Tor, which is just as well because trying to park at the foot of the Tor is now almost impossible. If you want to climb to the top you'll have to walk from the centre of Glastonbury or catch the shuttle bus.



## JEREMY'S TOP TIPS



### Shoot mono

Visualise and shoot in black & white for an alternative view of the scene. Colour can sometimes detract from an image of a ruin, and be a little too picture-postcard pretty or seem somewhat clichéd for the subject. Good black & white treatment can lend mood and atmosphere to the image and help tell the story.



### Location

Consider the ruin in its landscape setting and show why it was built there. Think about its geographic location in relationship to its surroundings, and then use the area around it to convey a mood and feel for the location. The ruin itself can be a small element in the shot, but still be a vital part of that image.



## 9 ► Cill Chriosd Church, Isle of Skye

The picturesque ruins of the former parish church of Strathaird (see top right) are next to the B8083 that leads from Broadford to Elgol, only a few miles from the Broadford end of the road. The church sits on a small mound surrounded by its graveyard. The mound helps give the church a sense of place in the surrounding countryside and also helps to hide the road if you position yourself carefully. Access is free with enough parking for about four cars.

## 10 ► Moreton Corbet Castle, Shropshire

This is not really a castle as we know it, but an ornate Elizabethan manor house seven miles north east of Shrewsbury in the hamlet of Moreton Corbet off the B5063. Parking for five cars is at the entrance. Moreton Corbet Castle (see bottom right) is in the care of English Heritage and access is at any reasonable time during daylight hours. The best views aren't immediately obvious, but this is a great location to explore, especially when the undergrowth is overgrown.



## Weather

Use the weather conditions to your advantage. A pretty sunrise or sunset won't automatically guarantee a good shot. Instead, work with the conditions you have and get away from shooting conventional images.



## Beyond abbeys

A ruin doesn't have to be one of King Henry VIII's castles or abbeys. Look for the odd or obscure: a deserted boat or shipwreck or, perhaps for a modern-day take, even an abandoned car can be considered a ruin.

## Details

If the wide landscape view isn't working look for details or close-ups, as these parts of a ruin can still help tell its story. Search for abstract shapes, strong lines and patterns that can be used close-up within the structure without any of the landscape showing at all.



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## LETTER OF THE WEEK

### Street wise

There's a very active debate about the conflict between the right to take pictures in a public place and the right to privacy. Some participants have become a bit over-excited about it, but recently I had an experience that brought home a few truths.

I snapped a few shots of the morning sun in my town centre, and headed for my bus. A minute later a lady asked me what I'd been photographing, and why.

She was polite, so I was too, and I showed her the pictures. She works in safeguarding (these people are responsible for ensuring the young and elderly are kept free from harm and have to deal with seriously nasty stuff at times) and was concerned that she might be visible in the shots. We had a friendly conversation about the issues and, when my bus arrived, parted on good terms.

There are two lessons, I think. First, if we're all polite and open we can 'manage' the problems: this extends to not using a picture if someone asks that you don't. Usually, such shots have neither news nor great artistic merit anyway. My shot (above) demonstrates the point – it was fun to take, but not competition material!

Second, there are people



John Duder's shot of his local town centre

who have legitimate reasons for not wanting to be on display, even if they have no legal right to demand otherwise.

**John Duder, Staffordshire**

**I believe that deep down most people are quite reasonable. They may not have any right to see the images you have taken, or ask for them to be deleted, but sometimes doing so with a few calm words can save a lot of trouble. As a photographer it's easy to become defensive, but that can then antagonise, and escalate a problem. Of course, the manner in which someone approaches you can influence your response**

**– Richard Sibley, deputy editor**

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### Photo hike help

I have over 50 years' experience as an amateur photographer and detailed knowledge of most of Scotland. I'd like to contact fellow photographers in the Dunfermline area for help with lifts or driving, perhaps as far as the Argyllshire coast, so I can continue my favourite Sunday photography hikes.

I'm 74 and can no longer drive, but I can still walk to find a good shot. In fact, I recently walked 15km (9 miles) around the Highland destinations I wanted to photograph.

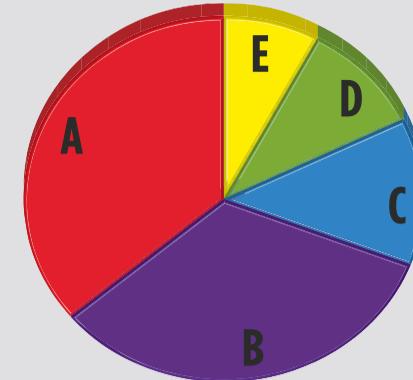
I have Asperger's syndrome [a milder form of Autism]. This, despite what some people

have levelled at me, isn't a moral failing. It does mean I have an eidetic memory, which enables me to draw maps, from memory, of every place I've ever visited – which comes in handy as a photographer. However, I am understandably wary of strangers and would like to get to know other photographers over email before giving out my address.

As an aside, I agree entirely with some readers' observations on the shortcomings of digital photography. My only attempt to use a digital camera resulted in a breakdown after about 15 exposures. I'm quite

content with my collection of cameras, which are mostly 35mm format. The results I get with an elementary camera that cost 50p from a market stall, loaded with Kentmere 400 film, are as good as those from the Hunter 35 loaded with Ilford FP3, which cost £7 – a week's wages back in 1961. I enjoy the challenges posed by elementary cameras despite their limitations.

An energetic Sunday hike to a beauty spot improves body, brain and soul, with the added reward of fine photographs. However, I'm afraid my passion will have to be put aside if I cannot find



**In AP 17 October we asked**

What's your favourite season for taking images outdoors?

**You answered**

|                            |     |
|----------------------------|-----|
| A I don't have a favourite | 36% |
| B Autumn                   | 33% |
| C Winter                   | 13% |
| D Spring                   | 10% |
| E Summer                   | 8%  |

**What you said**

'The most overrated season? Autumn. The most underrated? Summer!'

'On the whole, some of my best shots have been taken over the dark months of GMT, so winter is the nearest option'

'That would be autumn, winter, spring and summer'

'My favourite for landscape and wildlife photography just has to be winter, for two reasons: the sunrise and sunset are at civilised times of day, and birds and mammals are in their winter plumage or coats'

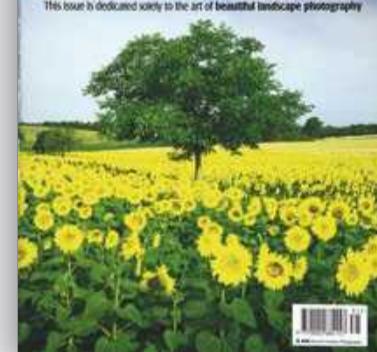
'Like the weather, the season is something to either cope with or take advantage of'

**This week we ask**

Do you prefer a camera with or without an optical low-pass filter?

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### Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The camera in AP 17 October was the Olympus Pen EE. The winner is Ian Grimwood whose correct guess was the first drawn at random.

any photographers willing to share their cars with me. I'd love to exchange knowledge and experience with anybody who, like myself, finds photography an extremely rewarding hobby.

**David Segrave, via email**

**That's a great idea, David! If anyone is able to help, email amateurphotographer@timeinc.com and we'll pass on your details. Perhaps readers in other areas could arrange meet-ups, too**

**– Richard Sibley, deputy editor**

## Poll up

Your weekly poll is one of the first things I turn to, so I'd like to make a suggestion for a forthcoming issue.

I recently read an interview with Lee Frost where he says that, 'Like most photographers, I tend to see the world on a large scale'. I wonder if that's true for all photographers – do most instinctively go for vistas?

With that in mind, I'd like to know AP readers' responses to the following question: 'When you head out with your camera, is your main priority to capture the big picture, the intimate landscape, the detail or the minutiae?'

**Stefan Shillington, via email**



Film is not dead – and AP still includes articles on this subject

I'll make a note of it, Stefan. I think many photographers who read AP go exploring, and photograph what they find, be it large or small

**– Richard Sibley, deputy editor**

## Digital despair

How I agree with the recent letter concerning 'old-fashioned' film photography (AP 17 October). Film is certainly not dead and has a greater following than some people realise.

It's a shame that AP has now gone totally digital – especially as it's a magazine that is supposed to cover all aspects of photography. After all, there are more than 30 magazines covering purely digital photography. I would have thought this is an opening for AP to broaden its horizons. Photoshop articles are certainly not for everyone, and to see projected 35mm

slides taken on quality film stock is unbeatable.

By the way, I do own a quality digital camera as well as two film cameras.

**Christopher Baker, via email**

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## In next week's issue

On sale Tuesday 10 November

# Superzoom battle

Find out how the Canon PowerShot G3 X, Panasonic Lumix DMC-FZ1000 and Sony Cyber-shot DSC-RX10 II fare in our side-by-side test

## Motor shows

From panning to light painting, we show you how a car can be a great photographic subject

## New York spirit

We interview Matt Weber, the former taxi driver whose incredible images of New York look like they've come straight from a film

## Field tips

Paul Hobson explains how knowing some of the basics of fieldcraft can help you take better wildlife images

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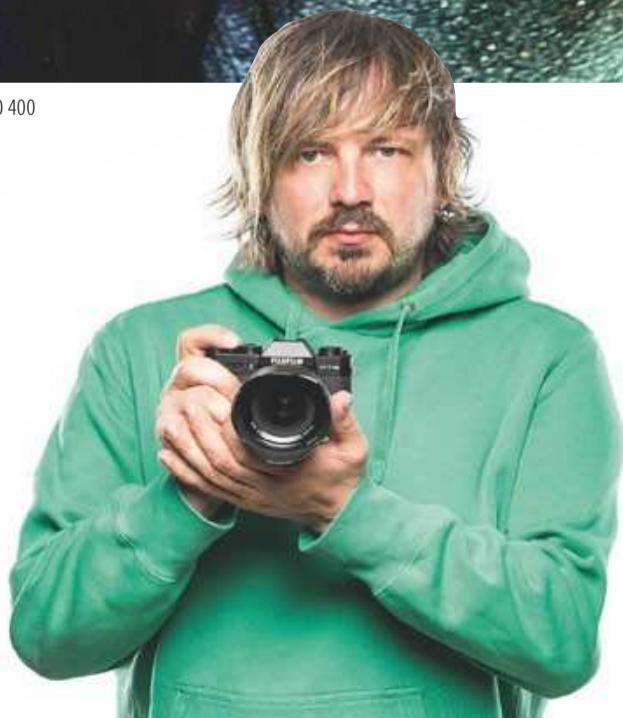
Peter Hawk, advertising photographer

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# Ground control

The winners of **Take a view Landscape Photographer of the Year 2015** have been announced. Here are our favourites images

**T**ake a view Landscape Photographer of the Year (now in its ninth year) is a major event in any photographer's diary. Each year, the prestigious competition receives a staggering number of entries from amateurs and professionals around the world, celebrating the stunning and varied landscape of the British Isles. This year, just as every year, the judges (including AP Editor Nigel Atherton) were faced with the daunting task of poring over the submitted images and picking those that stand out, capture the imagination and inspire. Here

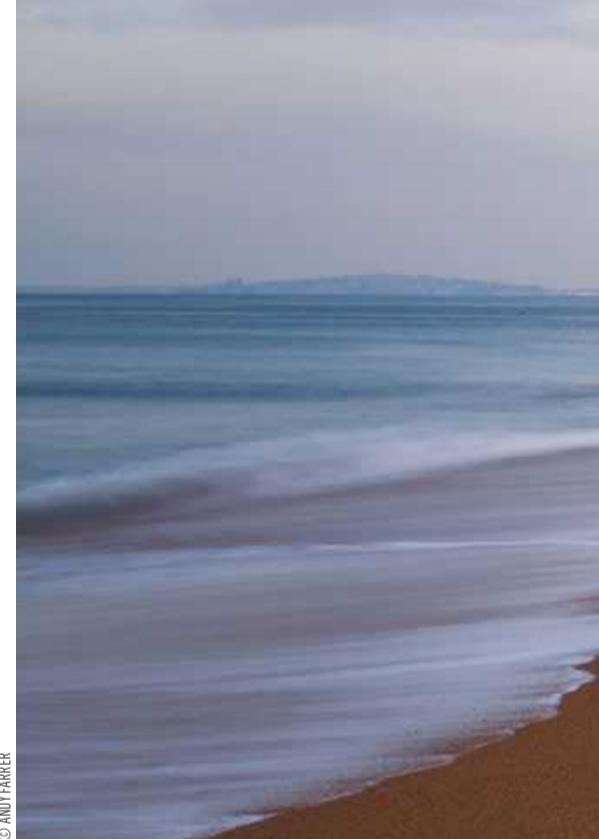
we take a look at the final results, including the overall winner, which this year went to Andy Farrer (see right).

The awards are also being held in association with VisitBritain and its Countryside is GREAT campaign that aims to get the world thinking differently about Britain, so it's seen as a vibrant, inspiring and innovative place to visit. And as you can see from our selection, the photographs clearly achieve this. The finalists' images will be on show on the Balcony at London Waterloo from 23 November 2015-7 February 2016.

## Bat's Head, Dorset Andy Farrer

Landscape Photographer of the Year 2015

'Snow this far south on the Jurassic Coast is a fairly uncommon event, and it wasn't until February 2015 that I managed to reach some of my favourite parts of the area when snow had fallen,' says Andy. 'As incredible as it was to see the arch of Durdle Door covered in snow, this view, looking in the opposite direction, was every bit as captivating. The encroaching tide, revealing the warm shingle beneath, provided an enjoyable distraction for a few minutes.'

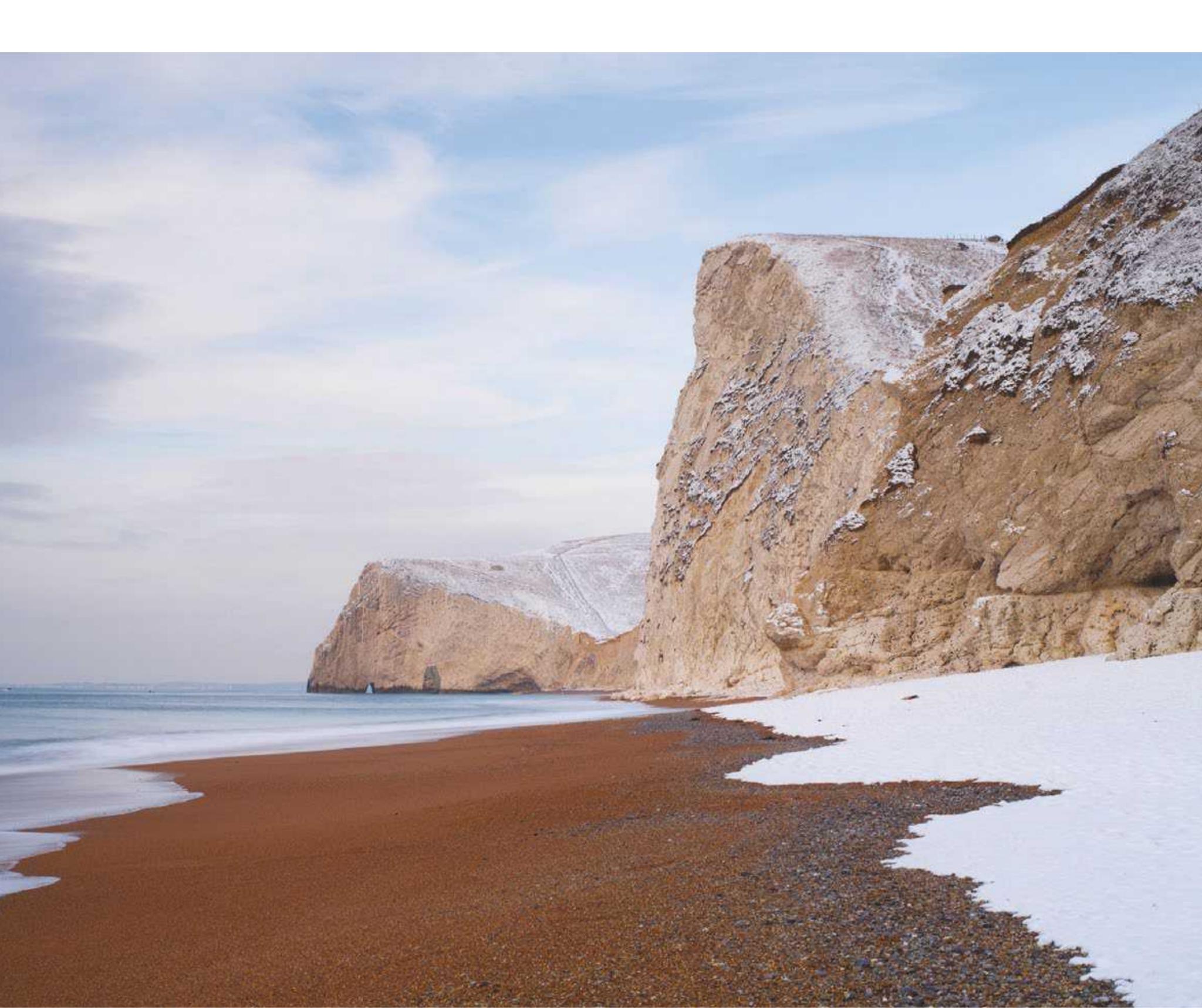


© ANDY FARRER

## The Ref's an Angel, Gateshead, Tyne and Wear Ian Taylor

Highly Commended - Adult Living the view and Judge's Choice, AP Editor Nigel Atherton

 'This image was taken during a foggy November morning on the football pitch behind the Angel of the North, where these lads were setting up the nets for a Sunday league game,' says Ian. 'The match did kick off and, as you can imagine, it was very difficult for the teams to see the ball, so the ref had to suspend play until the sun eventually burned off the fog and the game resumed.'



© PETER NORTH

**Snowdust,  
Therfield,  
Hertfordshire**  
**Peter North**

Runner-up –  
Adult Your view

 'This scene is very popular with local photographers and I have photographed it several times myself at different times of the day and in different seasons,' says Peter. 'I had never seen it before, however, with such a light dusting of snow. This had settled in the deeper ridges of the fields, while still allowing the colour and texture of the soil to be visible but rendered almost pastel-like. The black silhouette of the skeletal trees anchors the scene well, providing a nice contrast.'



© LIZZIE SHEPHERD

### Zigzag, Wensleydale, North Yorkshire

**Lizzie Shepherd**

Winner – Adult  
Living the view

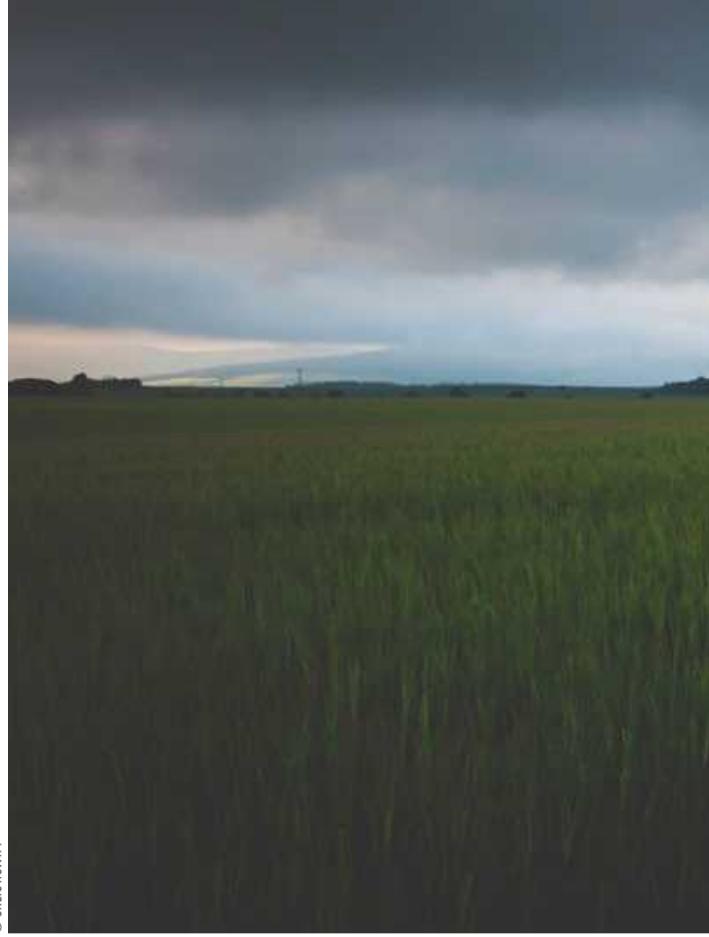
 'We stopped at the top of a small hill in Wensleydale and, at the same time as a mini blizzard approached, I noticed a wonderfully formed zigzag drystone wall with a tiny figure walking by,' says Lizzie.

### Middle Dock Reflections, Canary Wharf, London

**Mike Curry**

Winner –  
Adult Your view

 'This is a reflection of the yellow Reuters' news ticker and white street lighting at Middle Dock, Canary Wharf, London,' says Mike. 'A light wind meant the water surface was relatively still, enabling me to capture the reflection.'



© GREIG HOWITT

### Distanced Self-Portrait, Aberdeenshire

**Greig Howitt**

Winner – Youth Living the view

 'I planned this shot with the tractor lines in the crops leading the eye into the frame and to me standing on the horizon,' says Greig. 'To do this, I had to position my camera on the tripod, set it to self-timer and run over to where I wanted myself in the frame. I had to stand there while the photograph was being taken around 100 metres away.'



© MIKE CURRY



## A Ribbon of Sunlight, Snowdonia, North Wales

**Nadir Khan**

Runner-up - Adult  
Living the view

 'I was shooting with some mountain bikers around Snowdonia and was caught by the light on the crest of the ridge with the snow-dusted bulk of Y Lliwedd in the background,' says Nadir.

## Wind Spirits, Thornham, Norfolk

**Jeremy Barrett**

Winner - Adult Classic view

 'This image was taken in the Holme Dunes Nature Reserve,' says Jeremy. 'While composing the frame, I noticed some wispy clouds coming into view. With an exposure of six seconds, the flowing marram grasses echoed the cloud patterns.'



## Through a Water Droplet, Powys

**Mairi Eyes**

Young Landscape Photographer of the Year 2015

 'While experimenting with extension tubes, I tried to capture the overnight dew,' says Mairi. 'I discovered that if I got close enough I could capture an image inside the water droplets, but it was often so small that it was hard to tell what it was. Daisies were a simple enough shape and the right size to be seen within the droplets.'





© DAMIANSHIELDS

### The Annunciation, Stob Nan Cabar, Glencoe, Highlands Damian Shields

*The Sunday Times Magazine choice*

 'I noticed a break appearing in the sky over Buachaille Etive Mòr and a shaft of light puncture through,' says Damian. 'I moved into position while watching it glide its way across Lairig Gartain and started shooting.'

### St Paul's Cathedral from the Shard, London Jonathan Martin

Runner-up - Adult Urban view

 'The Shard provides wonderful sweeping views across the whole of London,' says Jonathan. 'I shot at dusk, when some building lights had been turned on but there was still plenty of natural light available. This helped to make St Paul's stand out from the surrounding buildings.'

### The World from Above, Brighton, East Sussex

**Caleb Yule** Winner - Youth Urban view

 'This image [bottom left] was shot from the top of a car park near Brighton Marina,' says Caleb. 'I really liked all the different elements, like the patterns within the bricks and the symmetry between the painted lines and manhole covers.'

### United, Glenmore Forest, Highlands

**David Shawe**

Highly commended - Adult Classic view

 'Persistent drizzle on this particular day provided ideal conditions, with soft mist forming between the distant trees with their cool colours to add a haunting mood to this scene [bottom right],' says David.



© CALEB YULE



© DAVID SHAWE



© ROBERT FRANCE

## **Freightliner Coal Train, Ribblehead Viaduct, North Yorkshire Robert France**

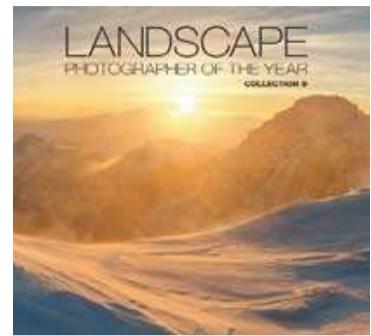
Network Rail Award winner

 'A Freightliner "merry-go-round" coal train approaches Ribblehead viaduct heading for one of the Aire Valley power stations,' says Robert. 'I have been after a shot from this high viewpoint for a while. On this day, the light dipped, but not too much.'

## **South Gare, Teesside Paul Mitchell**

Winner – Adult Urban view

 'This was probably my third visit to this location, and on this occasion I settled on a viewpoint among the sand dunes overlooking the steel works with the marram grass and fishermen's huts in the foreground,' says Paul. 'It was then just a waiting game until the giant blast furnaces in the distance began to belch out steam.'



The finalists' images will be on show on the Balcony at London Waterloo from 23 November 2015-7 February 2016. Admission is free. More details at [www.take-a-view.co.uk](http://www.take-a-view.co.uk). The accompanying Awards book, *Landscape Photographer of the Year: Collection 8* (AA Publishing), is available now and costs £25. The Awards are held in association with VisitBritain and the Countryside is GREAT campaign.

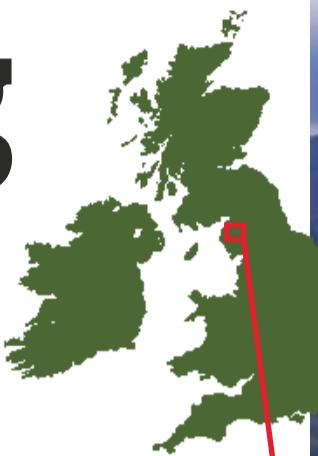


© PAUL MITCHELL

# LOCATION GUIDE

# Latrigg

With spectacular views of the Lake District from the summit, Latrigg is worth the climb, says **Adam Burton**



## KIT LIST

### ▼ Raincoat

The Lake District is notorious for rainy weather, but often these showery days provide the best opportunities for atmospheric photographs. Needless to say, a good waterproof jacket is an essential item.



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### Adam Burton

Adam is one of the UK's leading landscape photographers and author of five books. Based in Dartmoor, he specialises in photographing the south-west of England.



### ▼ Telephoto lens

Often the least-used lens in the landscape photographer's bag, the telephoto comes into its own on Latrigg. You can zoom straight past the town below to get the lake and mountains nice and large in the frame.



### ▼ Sturdy tripod

Being in such an exposed position, Latrigg can be an extremely windy location to shoot. Flimsy tripods have no place here. Bring along a sturdy tripod – one that allows you to splay the legs wide for extra stability. It may even be worth investing in some metal spikes to attach to the tripod feet.

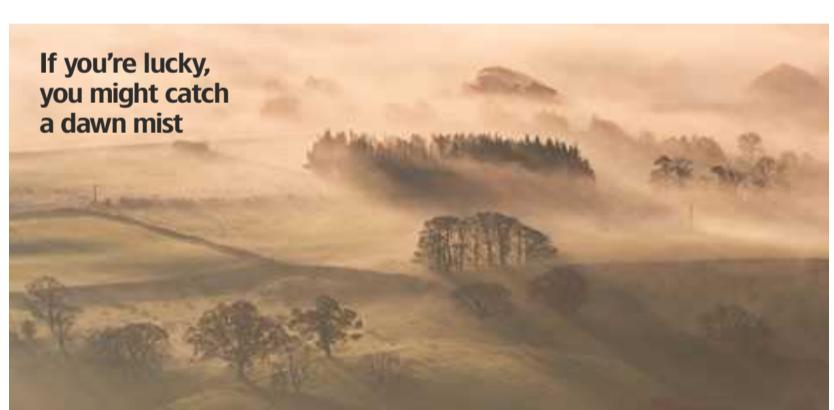


LYING only a stone's throw from the attractive town of Keswick, Latrigg is a small fell in the north of the Lake District. By Cumbrian standards this is a mere puppy, being only 368m high and dwarfed by the impressive Skiddaw rising directly behind.

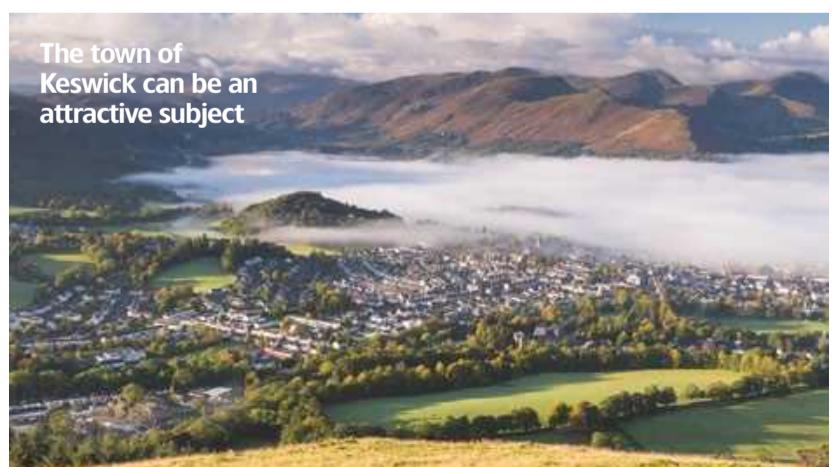
However, what Latrigg lacks in size it more than makes up for in gorgeous scenery. From the summit, spectacular vistas open up in most directions, and most people's gazes will be firmly fixed towards the south, where a panoramic view of the majestic Derwentwater unfolds, backed by rugged mountains. Less appealing to many landscape photographers is the inevitable view of Keswick. Having said that, this is no ugly industrial town and including it in the occasional photograph from Latrigg's summit can help offer a sense of scale to the scenery beyond.

Of course, there are breathtaking views from the summit of just about every mountain in the National Park. But where Latrigg triumphs over its rivals is the ease with which these views can be achieved. Just outside Keswick, a little lane winds its way through the countryside and up onto the mountainside, before ending at a small car park. From here, a well-maintained footpath meanders up to the summit, and it's an easy 15-minute amble.

If you're lucky, you might catch a dawn mist



The town of Keswick can be an attractive subject





## Shooting advice

### Arrive early

AN EARLY start is advisable, both to be sure of a space in the car park, and because Latrigg is at its best around sunrise. If you are lucky, you can be rewarded with a sea of mist over Derwentwater. In addition to mist, autumn brings with it a fine display of colour; the mountain colours change to oranges and browns, while the trees lining Derwentwater glow with golden foliage.

At dawn, the rising sun bathes the mountains in rich side-lighting and then illuminates the trees and lake. On a stormy day, the view towards the Newlands Valley can be especially dramatic. Sunset can be rewarding here – the sun descends beyond the mountains directly in the frame, offering the chance to capture the lovely scenery with a colourful cloud-filled twilight sky.

### Lens choice

LATRIGG doesn't offer much in the way of immediate foreground, so my favourite lens for this location is a 70–200mm. With it, you can isolate parts of the landscape and the mountains take on a whole new significance.

This location is often windy, which can change the sky very quickly, so spend time waiting for clouds to roll by and look out for gaps that allow the sun to shine through.

### Food and lodging

BEING so close to Keswick, there is a wealth of accommodation and refreshment stops within a short drive of Latrigg. The grand Keswick Country House Hotel boasts many rooms and good food. It is also close to a footpath that ambles up the slopes of Latrigg. For those on more of a budget, the Craglands Guest House is a great alternative.



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\*Quote by Joe McNally Nikon Ambassador and world-class photographer



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With the new camera came a new lens mount, the F-type bayonet, which has remained virtually unchanged to the present making it capable of accommodating the latest autofocus lenses. No other manufacturer has achieved this feat. Indeed photographers can still use their treasured manual focus Nikkor lenses on the very latest Nikon DSLR cameras. There is myth that the first two digits represent the camera's year of manufacture. This is incorrect. Nikon produced nearly one million Nikon Fs between 1959 and 1974. Serial numbers began with 6400001 and by the time production ended had reached 74xxxx. The Nikon F stand was specially designed by Tony Hurst.



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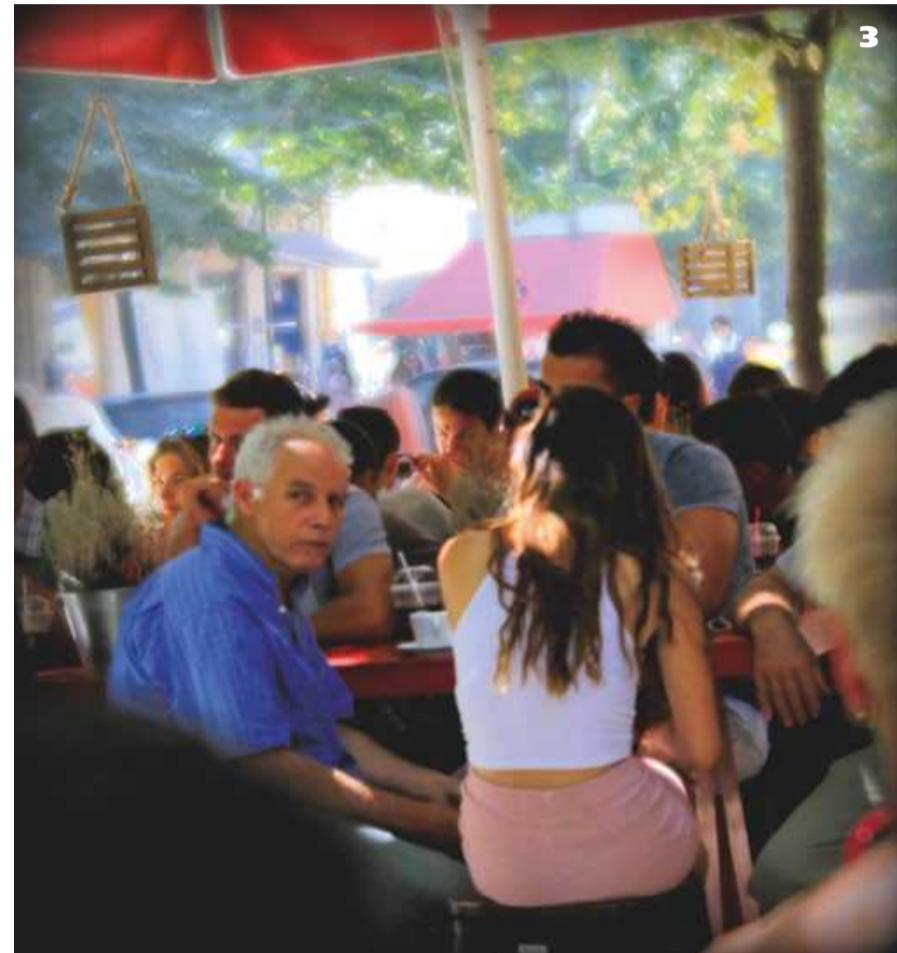
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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



2



3

## Graeme Youngson, Aberdeen



Graeme became interested in photography when his father bought him a Kodak Brownie Twin 20 camera. He now loves to photograph low sunlight, shadows and candid moments, like this set of images taken in Corfu, Greece. Although he's now semi-retired, Graeme's work regularly takes him to many Scottish cities – always with camera in-hand to record the street life.



1

### Leaf

1 By using a relatively wide aperture, Graeme has separated the foreground from the background. The result is an image with real depth  
Canon EOS 70D, 18-55mm, 1/200sec at f/4.5, ISO 200



4



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### Street Life

**2** Here, Graeme is toying with strong light. The late afternoon sun has thrown long shadows into the scene, which has been enhanced by the conversion to black & white  
Canon EOS 70D, 18-55mm, 1/250sec at f/13, ISO 500

### Soft Focus

**3** For this shot of people relaxing at a café, Graeme has used a Lensbaby Velvet 55mm. The lens has given the scene a very soft, and therefore oddly dreamy, feel  
Canon EOS 70D, 55mm, 1/500sec at f/4, ISO 100

### Alley Cat

**4** Graeme has recognised that using a wideangle lens close up to a subject can really enhance the characteristics of the sitter and scene  
Canon EOS 70D, 10-18mm, 1/250sec at f/9, ISO 100

### Alley

**5** This image was inspired by street photographer Rupert Vandervell, a photographer who is especially adept at working with powerful light and capturing its interaction with strong, geometric architecture  
Canon EOS 70D, 10-18mm, 1/800sec at f/9, ISO 640

The **Reader Portfolio** winner chosen every week will receive a copy of

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Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)





© GREG WHITTON

# Vertical Limit

## By Greg Whitton

**Greg Whitton** discusses his sweeping shot of Catstye Cam and Helvellyn in the Lake District

The title of this image, 'Vertical Limit', is also the title of a not-very-good movie about a rescue of climbers on K2. I think I always liked the name of the film more than the actual film itself. As such, it's

the first thing that popped into my head when I downloaded this image from my camera. However, this is nowhere near the Himalayas – it's Catstye Cam and Helvellyn with the infamous Swirral Edge in the Lake District, which is

roughly one ninth the height of K2. That is one of the things I love about photography – with a careful combination of framing, processing and sheer chance, the ordinary can become the extraordinary. To me, this looked like it

could be a picture of one of the highest mountains in the world, not just one of the highest in England.

I had made a conscious effort to get into the mountains during winter, which is something I had not managed to do for several years, and I was turning out a consistent stream of fairly good-quality work. I actually shot this image just after I had learned I was a category winner in a national photographic competition, so I was shooting on a high. In fact, I later learned that my image, which I'd taken last year in Iceland, had won the overall title.

Typically, my photography



follows the path of fellow hikers. We normally go to the hills to enjoy the walk, and any photography is secondary (but it's a delightful by-product). Consequently, my style is heavily influenced by moving rapidly through the landscape, snatching shots here and there. Rarely do I get to sit and wait for the light. On this occasion, I was alone but following the same style – all handheld, no filters except a polariser (I think) and no tripod.

The day started bright. I had done this walk many times, ascending from Glenridding up to Striding Edge to the summit of Helvellyn, down Swirral Edge and home. It's

a classic. I decided I wanted to get more out of this walk photographically, so I moved slowly. Windblown snow made every view a potential photograph, but there was a problem: clear-blue skies all around. As I slowly approached this particular vantage point, my thoughts were more on the patterns in the snow rather than the vista, so I was surprised when I raised my head – after climbing an ascent that had blocked my view – to see that a bank of cloud was rolling over the summit. Also, it was broken enough to let streams of strong sunlight through, dappling the landscape. I had to get a shot.

This type of scene, with strong sunlight against a backdrop of brooding clouds, is why I take photographs. It was only when I looked through the viewfinder and magnified to assist manual focus that I noticed the two hikers ascending the faint path towards Swirral Edge. All I had to do was wait for the sunlight to strike that edge.



## Greg Whitton

Greg is an up-and-coming landscape and nature photographer. He is also the 2014 Outdoor Photographer of the Year category and overall winner. Having moved to the Midlands, he spends most of his photographic endeavours scaling locations rarely visited by a tripod. See more of his inspiring work at [www.gregwhitton.com](http://www.gregwhitton.com)

## GREG WHITTON'S KIT



THE IMAGE was shot with my Fujifilm X-T1 together with the XF55-200mm lens. In this environment, it's a perfect combination. The AF of this lens isn't great, so I always manually focus and the camera has focus peaking to assist. I also always shoot landscapes in the aperture-priority setting. I see lots of people saying that to get the perfect shot you need to shoot in manual. I tend to disagree. As far as I'm concerned, these days the camera has so much technology in it and is a much better judge of lighting conditions and ultimately what the exposure should be than I will ever be. Trust in your equipment, learn to use it to your advantage and understand how certain things can help you creatively, but also let it help you, too.

The rest of the day was glorious, and despite tripping over my crampons on more than one occasion, I safely navigated the frozen terrain. Being a popular mountain, there were lots of people out as it was a great day to be on the hills. I eventually got back to the car about an hour after last light. It was a long day and I had a lot of photos on my memory cards.

Back home, I downloaded the images and was immediately drawn to this one. I needed to touch up a few things in Lightroom and darken some areas, but overall the integrity of the image remains intact. It was only upon careful inspection that I noticed all the other people in the shot. In total, I've counted 19, I think. Some of them are hard to see, but it's obvious it's a popular location!

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# Backstage pass

Opera by the River is a photographic essay by **Edmond Terakopian**, documenting the process of putting on an opera. He talks to **Karen Sheard**

**Can you tell us how this project came about?**

I had been yearning to shoot a long-term project for a while. I just needed to find the right subject. In mid-2014, I met the assistant director of opera at the Royal College of Music by chance when he came to one of my workshops – we got chatting and came up with the idea of doing something on the college.

As a piece of photojournalism, it was very much driven by what actually

happens. I put together a list of things I wanted to photograph, such as auditions, rehearsals, dress rehearsals, costume fittings, and so on, but as far as having any kind of imagery in mind that I wanted to shoot, I had none. Not a single picture in the project has been set up in any way.

**Were there any conditions you found challenging to deal with, such as low light?**  
In the opera rooms, where the rehearsals took place, the

lighting was awful fluorescent tubes. The lighting was also atrocious backstage, because it's supposed to be pitch black, or a variation thereof, so that was a challenge. After the first two dress rehearsals, I realised I needed faster lenses to cope. I went online and ordered a couple of Voigtländer Nokton lenses. They have a fast aperture of f/0.95, so then I could shoot comfortably at ISO 4,000-5,000 backstage, using shutter speeds of 1/50sec. My favourite images came

from backstage, from people resting, waiting for a cue, or just hanging out and psyching themselves up to go on.

**The final images are a mixture of colour and black & white photographs – what made you choose both?**

To me, during the shoot, there were certain images that were definitely black & white, and others that were definitely colour. I initially shot this project for a 24-hour outdoor exhibition that was held in September on London's South Bank. Normally you wouldn't mix the two mediums of colour and black & white because they'd become jarring, but because we were creating an



installation, we designed it so there was a mixture of both.

**You're also a successful videographer. Did you ever consider doing any filming of the processes?**

I toyed with the idea of doing some video and dismissed it very quickly. Even though these days we can use the same equipment to shoot pictures and video, the mental approach for each is completely different. As soon as you mix the two, the best you're going to get is mediocre pictures and mediocre video.

**Essentially you're trying to capture a musical/theatrical process in a still image, so did this present any challenges in capturing what was going on?**

It can be tricky. What I look at are the dramatic expressions or dramatic body gestures, where

**'During the shoot there were certain images that were definitely black & white and others that were definitely colour'**

you can almost feel that person singing, crying, acting or whatever they're trying to convey.

It's the same if you look at conflict photography – you can't hear the explosions, you can't smell the burning, you can't really feel people's loss, but if it's a powerful image, it conveys all that. That's the beauty of photography: if it's done properly, it can convey a multitude of things.

**How did you choose the final images?**

From January to July I shot 31,794 pictures, which were finally edited down to the 62 used in the 24-hour show. It was about two months' solid

work of editing. Editing is the laborious part, but it's important to do it properly because you can miss real gems, and as a result, seven months' work isn't as good as it could be. But also, when editing a photo essay, it's about how pictures work with each other. Occasionally, you might

leave out a great photograph, even if it's stunning, because it doesn't fit in with the others.

**What kit did you use to shoot this project?**

The majority was shot on the Olympus OM-D E-M5 Mark II, with about 10% shot on the Olympus OM-D E-M1. The main reason for using the E-M5 Mark II was that it was so quiet I could get very close to the musicians and it didn't put them off. It's a very unobtrusive camera.

## **Edmond Terakopian**

Edmond is a multi-award-winning London-based freelance press and commercial photographer. In 2006, he was named Photographer of the Year in the British Press Awards, and picked up the third place in the spot news category of the prestigious World Press Photo. To see more of Edmond's images, visit [www.pix.org.uk](http://www.pix.org.uk), [www.terakopian.com](http://www.terakopian.com) and [www.commercial.pix.org.uk](http://www.commercial.pix.org.uk)

# Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

# Accentuating the action

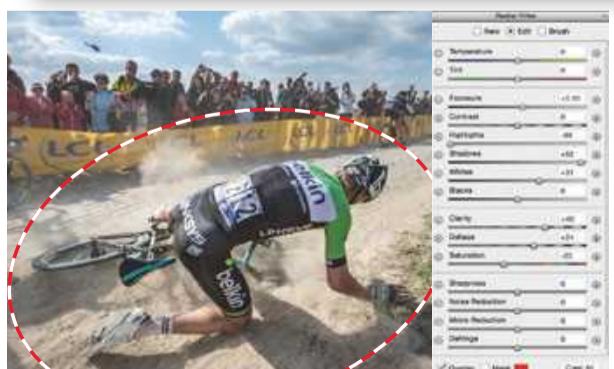
THE TIMING of this photograph, sent in by Bertrand Chombart, is superb. There couldn't have been a better angle or moment to capture this dramatic fall. The exposure is perfect and I notice that Bertrand selected a shutter speed of 1/250sec. Normally you might think it better to select a shutter speed faster than this for an action shot, but if you pan with the camera to follow the

action you can achieve a sharp image on the subject you are following and inject a feeling of speed and motion. In this instance, it looks as if the camera was held still as the cyclist took a tumble and you get to see the shocked reaction of all the spectators. There wasn't much I needed to do to this picture other than to use a few tone adjustments to focus attention more on the cyclist.

## AFTER



## BEFORE



## 1 Basic panel corrections

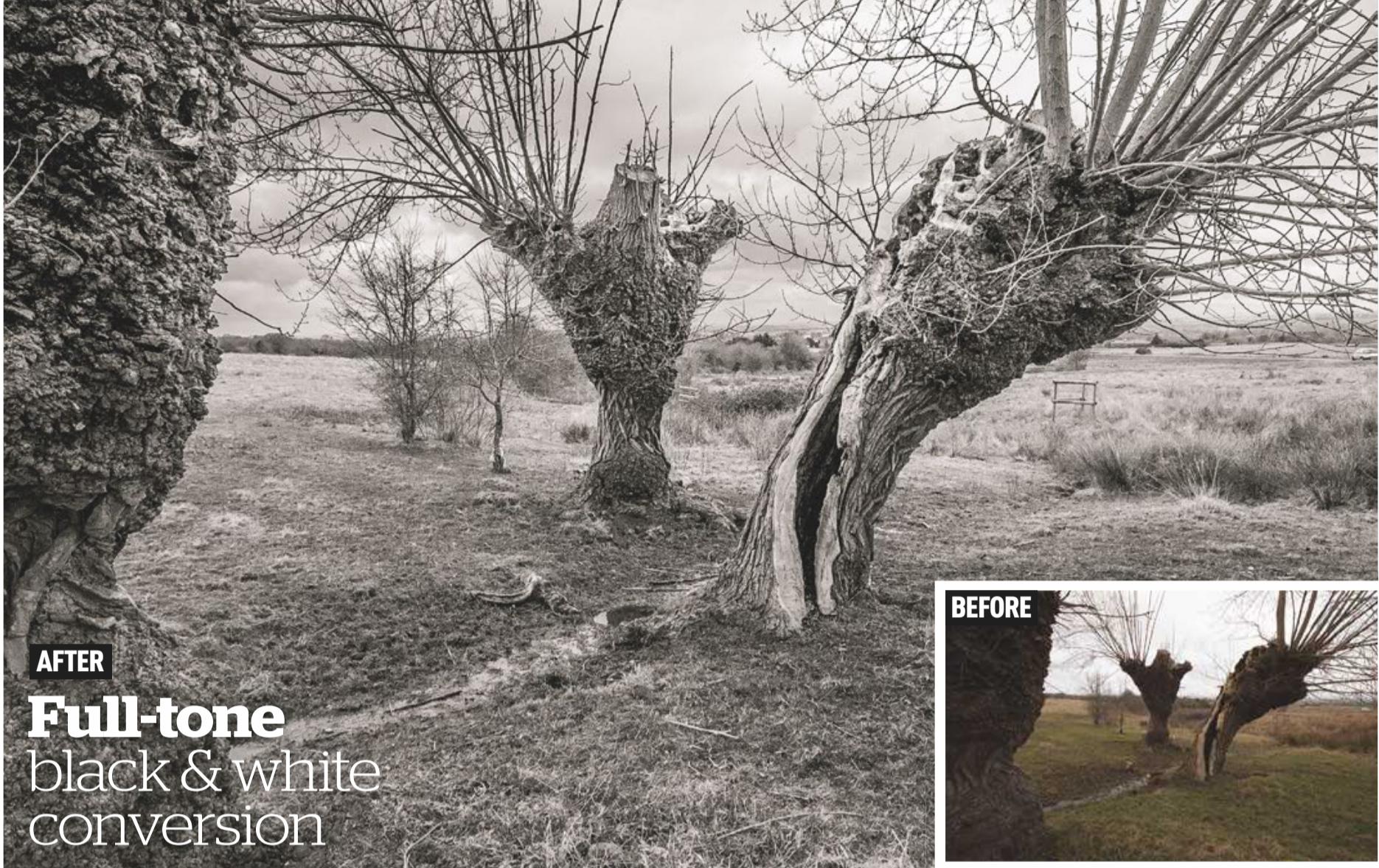
The first step was to apply minor tone adjustments in the Basic panel. There was no need to compensate for the exposure – all I needed to do was lighten the shadows slightly using the Shadows slider and darken the Highlights to bring out more detail in the clouds.

## 2 Darken the clouds

I applied a lens Profile Correction to the image. I then added a Graduated Filter adjustment and a darkening Exposure adjustment with negative Highlights, positive Whites, plus a positive Dehaze and Clarity to darken and add contrast to the clouds.

### 3 Emphasise the cyclist

I added a Radial adjustment over the cyclist. Here, I applied a lightening Exposure adjustment with an extreme negative Highlights and positive Shadows adjustment combined with a Clarity and Dehaze boost. This gently lightened while preserving highlight detail.



**AFTER**

## Full-tone black & white conversion

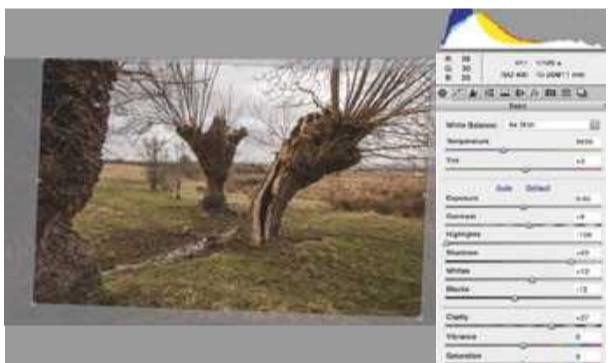
THIS image by Kevin Crozier presents a challenge. It looks underexposed, but actually isn't. What we have here is a wide scenic dynamic range that needed to be tamed, where it was necessary to use extreme tone

adjustments to bring out as much detail as possible in both the highlights and the shadows. I like the choice of angle and how Kevin looked for an interesting shape in between the two trees, which appear to be

**BEFORE**

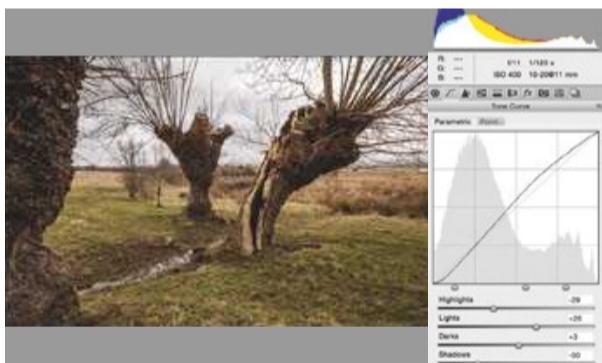


leaning away from each other. Although it has potential as a colour image, I wanted to use the Camera Raw black & white controls to produce a version with an even spread of tones from the shadows to the highlights.



### 1 Straighten the image

I selected the Straighten tool and dragged along the horizon to straighten the image. This automatically cropped the photo, constrained to the bounds of the image. In the Basic panel I applied a positive Shadows adjustment to lift the shadows and also added some Clarity to bring out more of the bark's texture.



### 2 Tone Curve adjustment

I then went to the Tone Curve panel and adjusted the parametric sliders to create an S-shaped curve. This added more contrast. I also adjusted the Tone Region sliders just below the tone curve so that the darkening Shadows slider adjustment effect was concentrated in the very darkest shadow tone areas.



### 3 Black & white conversion

Lastly, I went to the HSL/Grayscale panel and checked the Convert to Grayscale box. I then selected the Target Adjustment tool and used this to click and drag on different sections of the preview to adjust the Grayscale Mix settings. I dragged up to make some tones lighter and dragged down to make others darker.



This shows a close-up view of the Camera Raw toolbar with the Target Adjustment tool selected



## Black & white adjustments

THERE are several ways you can create black & white photographs from digital captures. While you can carry out the conversion in-camera (either with a mono

sensor or by shooting black & white mode JPEGs) the best method is to shoot in colour. Ideally shoot in raw, and use Camera Raw or Lightroom to carry out the black & white

conversion. If you need the flexibility to edit in Photoshop, apply the Camera Raw filter in Photoshop as a Smart Filter. The Camera Raw method is particularly beneficial as it has an extended selection of Grayscale mix sliders and the Target Adjustment tool, which can manipulate the conversion by clicking and dragging on the image preview directly.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)

# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Lowepro Photo Sport BP 200 AW II

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**Jon Stapley** tries out a backpack designed for outdoorsy photographers with plenty to carry

### At a glance

- Fits one mirrorless camera or small DSLR with attached standard lens
- Space for flash, adapter or spare lens
- Internal dimensions: 16x9x20.7cm; external dimensions: 24.5x19.5x52cm
- 1.2kg
- Rain cover included

AS A FEATURES writer you'll usually find me sat behind piles of paper at a desk – I'm not too outdoorsy. So when faced with a camping trip, I asked my technical colleagues at AP for help with which bag to take. I wanted to carry camera gear and travel essentials, and still be comfortable on long walks. The Lowepro Photo Sport BP 200 AW II fits the bill nicely.

Once the bag's on, it won't come off without a fight, thanks to a sternum strap and waist belt – you'll likely keep the belt fastened at all times, as it flaps irritatingly at the arms when undone. The shoulder straps serve their purpose but are only lightly padded and, if you load up heavily, you'll feel them digging into your shoulders pretty quickly.

The camera compartment comprises a third of the bag's overall interior space, and at most you'll be able to fit a small DSLR or mirrorless camera with attached lens in there. The main pocket can certainly store another lens if you want, but it's not ideal – you have to pack in your own padding to stop the lens from rolling about. If you like the sound of the bag but need more space, then consider the 300 AW II, which is the same design but larger.

### Conclusion

The Lowepro Photo Sport is refreshingly clear about its purpose, and it hits that mark exactly. If your trips are purely photographic, it may be better to look at the other options out there. But if photography is only one part of your outdoor life, then this should suit you brilliantly.

Amateur  
Photographer  
Testbench  
Recommended  
★★★★★



### ALSO CONSIDER

#### Vanguard Sedona 45

£129.99, [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)  
A removable camera compartment is accessed from the back of the bag, and there's space for your everyday items. Alternatively the Sedona can be set up to carry a DSLR with a large telephoto lens.



#### Nest Explorer 300L Bag

£129.99, [www.nest-style.com](http://www.nest-style.com)  
Multiple colour variations of the Explorer 300L are available. Like the Lowepro, it offers space for camera kit, as well as lots of non-camera essentials for those who are heading off outdoors.



#### Manfrotto Off Road Hiker 30L Backpack Green

£169.95, [www.manfrotto.co.uk](http://www.manfrotto.co.uk)  
With a separate camera module to protect a medium-sized DSLR kit, the Manfrotto Off Road also offers room for a water bottle, walking sticks and more.



## Out now

Expert reviews of the latest kit to look out for

### DigiPower 4-Port USB wall charger

● [www.intro2020.co.uk](http://www.intro2020.co.uk)  
● £44.99

IF YOU live in a house with multiple smartphone and tablet users, you'll have experienced the hassle of all your spare power sockets being taken up with various chargers, or with rampaging around the house looking for your 12W iPad charger and only being able to find the 5W iPhone charger. The DigiPower 4-Port USB wall charger aims to solve both problems. Firstly, it features four USB sockets, enabling four devices to be charged from a single plug socket. Secondly, it features a technology called Instasense, which automatically senses the power requirements of any device – whether a phone, tablet, Kindle or camera – and delivers the fastest possible safe charge to that device. With over-voltage, over-current and short-circuit protection, it can be used anywhere in the world and comes with both UK and EU plugs that don't just clip on but also rotate 90° for easy use in a variety of wall outlets or extension leads. There are cheaper four-port USB chargers out there, but we haven't yet come across one this good. **Nigel Atherton**



Amateur  
Photographer  
Testbench  
Recommended  
★★★★★

### Rollei Safety Pads for GoPro compatible actions cameras

● [www.rolei.com](http://www.rolei.com) ● £15

RESPONDING to speculation that a camera mount can compromise the structure and safety of a helmet, Rollei has created a special iShoxs helmet mount designed to release the camera when it is hit by a firm, sudden impact.

At first glance, these mounts look the same as any other GoPro Mount – with a 3M adhesive pad that attaches to the helmet. There are two different types of pad available – a flat and a round pad – enabling users to mount it onto different surfaces. The standard spring quick-release mechanism is also used to attach and detach the camera.

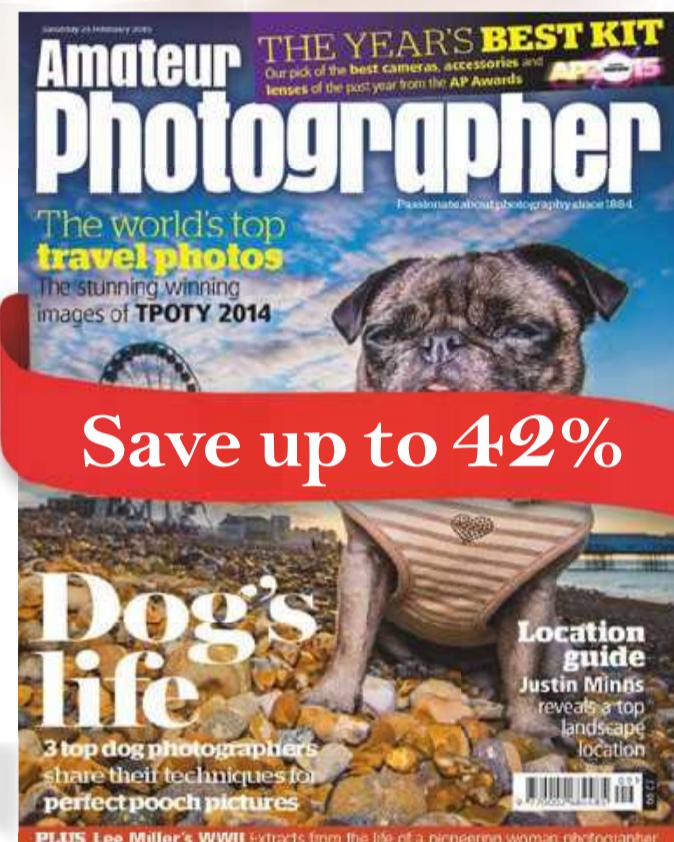
The unique feature is that any hard knocks taken to the camera or screw thread handle will quickly release it. It's intended to defer some of that impact, rather than causing shock to the helmet.

We mounted one of the Rollei safety-pad mounts and a GoPro to a solid desk and hit it at various different angles to put it to the test. True to Rollei's claims, it popped off every time it received a significant force, while the 3M pad held strong. Overall, our makeshift test yielded positive results and it's backed up by a German TÜV safety standard for good measure. **Richard Sibley**



Amateur  
Photographer  
Testbench  
Recommended  
★★★★★

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**J**oin Fujifilm and *Amateur Photographer* on November 18th with a very select group of readers to try out the latest Fujifilm X-Series cameras on a street walk in the heart of London's West End under the expert guidance of professional photographers Matt Hart and Kevin Mullins.

Successful applicants will be issued with the latest Fujifilm X-Series cameras including the fabulous X-T1 and X-T10, as well as the choice of lenses to try out, for a street walk around the West End's hotspots, whilst picking up professional tips and techniques from the two of the UK's finest street photographers.

Refreshments will be provided and everyone will leave with a goody bag.

**When: November 18th**

Where: Central London / West End



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**KEVIN MULLINS** is an award-winning wedding and street photojournalist with a passion for people watching. He shoots with the small, Fujifilm mirrorless cameras and always with natural light only. He was the first Fujifilm X-Photographer in the wedding area and shoots exclusively as a documentary / candid photographer. Weddings are where Kevin plys his trade, but as he says, really it's just 'people being people – they happen to be at weddings'. His wedding and street work feed into one another – candid street photography is his training ground for his successful wedding photography. He runs regular photography workshops and seminars across the UK and beyond.



**MATT HART** is a street and event photographer based in Liverpool. He is an official Fujifilm X-Photographer, a Formatt Hitech featured Artist and the founder of the Fujiholics Social Media Group. Matt is passionate about street photography; he has developed the skill to observe and be virtually invisible, letting the world carry on around him without affecting the scene. The subject is unaware. Matt keeps the system and process as simple as possible so as not to over complicate the task. This is why he has chosen the Fuji X system for his professional work which helps him to achieve his style. Matt runs street photography workshops and courses around major UK cities, passing on his techniques.



The dp0 Quattro gives exceptional image quality at low ISO settings

# Sigma dp0 Quattro

**Andy Westlake** tries out an unusual compact camera with a fixed ultra-wideangle lens

**S**igma was the first manufacturer to produce a compact camera with an APS-C-sized sensor and fixed lens, in the shape of the DP1 back in 2006. This used the unique three-layer Foveon sensor, which claimed higher resolution than conventional Bayer sensors. The concept has been through multiple revisions since, including parallel models with different lenses, but the dp0 Quattro is Sigma's most radical version yet.

The first thing that strikes you about the dp0 is its shape. With its low, flat profile, huge lens barrel and rearward-angled handgrip, it can only really be described as odd. The 14mm f/4 lens itself is the widest angle ever seen on any

fixed-lens compact, giving a 21mm-equivalent view. Finally, the sensor is still a three-layer Foveon design, but now with an effective resolution of 19.6 million pixels, although things are a bit more complicated than that.

#### Foveon Quattro sensor

For those unfamiliar with the Foveon sensor, it works entirely differently to conventional sensors. Where these gain their colour vision using red, green and blue-coloured dye filters over the light-collecting pixels, Foveon sensors use three stacked layers of silicon. The top layer effectively captures blue light, the middle layer green light and the lower layer red light. However, to complicate things



#### Data file

##### Sigma dp0 Quattro

|                       |  |
|-----------------------|--|
| Price                 | £749   |
| Sensor                | 19.6-million-pixel, APS-C Foveon X3 Quattro sensor |
| Output size           | 5424x3616  |
| Lens                  | 14mm f/4   |
| Focal length mag      | 1.5x (21mm-equiv AOV)                              |
| Shutter speeds        | 30-1/2000sec                                       |
| ISO                   | 100-6,400  |
| Metering              | Evaluative, centreweighted, spot                   |
| Exposure compensation | ±3EV in 1/3 EV steps                               |
| Drive mode            | 3.5fps (4.5fps at low res)                         |
| LCD                   | 3in 920,000 dots, 4:3                              |
| AF points             | Contrast detection, 9-point and 'Free move' modes  |
| Video                 | None   |
| External mic          | None   |
| Memory card           | SD, SDHC, SDXC                                     |
| Power                 | BP-51 rechargeable battery (2 supplied)            |
| Dimensions            | 161.4x67x126mm                                     |
| Weight                | 550g (with battery and card)                       |

further, the lower two layers have one quarter of the resolution of the top one, at 4.9 million pixels.

This gives Foveon images a unique look, with impressive detail resolution and unusually fine pixel-to-pixel colour gradation. Yet the design has its problems too, with excessive image noise at sensitivities of just ISO 800 and above. The raw images can also only be processed using Sigma's Photo Pro software, which, while capable of excellent results, is lamentably slow and clunky.

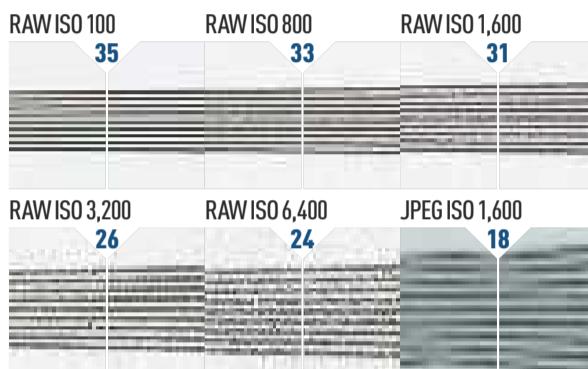
#### Features

Externally, the dp0's most prominent feature is its lens. It is physically huge, protruding almost 9cm from the

## Sigma dp0 Quattro

### Resolution

The dp0's resolution is hugely impressive at low ISO sensitivities, being close to 3,600l/ph, which is about as high as it could possibly record given its pixel count. In raw it gradually falls at higher ISOs, to about 2,400l/ph at ISO 6,400. But in JPEG it halves at ISO 1,600 to 1,800l/ph due to a change in processing mode, then drops to about 1,600l/ph at ISO 6,400.



### Dynamic range

Our Applied Imaging dynamic range tests are designed for use with conventional sensors that use Bayer-pattern colour filter arrays, and we haven't been able to extract sensible results from the dp0's Foveon Quattro sensor. This means that we can't present our usual dynamic range graph here.

In practice, however, the camera gives very acceptable dynamic range at low ISO settings. Sigma Photo Pro also makes it easy to get the most from the camera's raw files, and routinely extracts noticeably more highlight detail than is recorded in the JPEGs without any user intervention at all. Sigma's 'X3 Fill Light' slider does an excellent job of balancing highlight and shadow detail in converted files, and it's possible to pull up a couple of extra detail in the shadows without the results looking over-processed.

At sensitivities of ISO 800 and above, though, there's much less room to manoeuvre, as shadow regions become very noisy indeed.

### Noise

At low ISO sensitivities the dp0 gives exceptionally clean, detailed images. But things start to go wrong at higher settings, and JPEGs are practically unusable at ISOs of 1,600 and above. Raw images aren't so bad, but they show exceptionally high luminance noise. ISO 6,400 is very poor indeed, with visible banding and colour blotching.



camera body, and has a 58mm filter thread along with a bayonet mount for the supplied petal-shaped hood. With a 21mm equivalent wideangle view, it's in no way a general-purpose optic, being best suited to subjects such as landscapes and architecture. This makes the dp0 a very specific tool, rather than an everyday snapshot camera.

There's a top-plate hotshoe for auxiliary lighting, but no built-in flash. Images are recorded to an SD card that lives behind a rubber cover on the camera's left side, which also conceals a USB socket that can accept a cable release. However, there's no HDMI port, as the Quattro doesn't record video.

### Build and handling

There's little to complain about in terms of build. The magnesium-alloy body feels solid, and operation is fast and responsive. Chunky twin dials on the top-plate are used to change exposure settings, and the lens has a large, smoothly rotating manual focus ring. Dedicated buttons are provided for focus mode, focus-area selection and autoexposure lock, and other key functions, including ISO, can be accessed quickly using the user-configurable QS (Quick Set) menu. There's no exposure-mode dial, but instead a top-plate button allows selection from program, aperture priority and shutter priority and manual modes.

There's no getting away, though, from the strangeness of that grip. It's surprisingly good for carrying the camera around, and actually not too bad for shooting, although mainly because you tend to support the camera by the lens instead. Yet it doesn't really improve anything compared to conventional designs, while adding bulk and demanding an odd-shaped space in a camera bag. It also induces a lot of thumb movement while changing settings, as the rear buttons are at two distinctly different depths.

### Viewfinder and screen

On the Quattro's back is a 920,000-dot, 3in screen. It's sharp and detailed, and can show lots of useful information, including a live histogram and electronic levels display, but it's neither articulated nor touch-sensitive.

If you want to use an eye-level viewfinder, Sigma's optional LVF-01 is a hood that bolts onto the camera via the tripod socket and transforms the LCD into a giant electronic viewfinder. This works surprisingly well, but makes the camera even more unwieldy.

Alternatively, you can use an optical viewfinder that slides onto the hotshoe. For this, Sigma provides a display mode that shows all the usual shooting information on the rear screen, just without the live view display. You can also turn the LCD off completely if you like.

### Autofocus

In good light, the dp0 focuses pretty quickly and accurately. You can move the focus area freely around the central region of the frame, across about half the image width and height, or use a quicker-to-select nine-point mode. It's possible to change the size of the focus box in three



steps, and face detection AF is available.

Under low-level artificial lighting, though, the Quattro's AF starts to falter. In this case, switching to manual focus may well be the most reliable approach. This can be done quickly by pressing the up button on the D-pad, and a magnified view is available for accurate focusing.

### Performance

When it comes to image quality, there's really only word to describe the dp0's output at its best: astonishing. The lens is superb, being stunningly sharp corner-to-corner even at f/4. There's some green and magenta fringing towards the corners of the frame in JPEGs, but it can be corrected using a single check box when converting raw files. Barely any rectilinear distortion is visible, either.

At ISO 100-200, the camera's output is very clean and phenomenally detailed. Unfortunately, it also has serious noise problems at higher settings, and by ISO 1,600 the camera's JPEGs become practically unusable. Raw files processed in Sigma Photo Pro give much better results, but ISO 6,400 should really be avoided.

The dp0 tends to give generally well-judged exposures, previewing the exposure on-screen and offering a live histogram while shooting. So when you do disagree with the camera's opinion, it's easy enough to apply a touch of exposure compensation using the rear command dial. Alternatively, you can switch to spot metering using the QS menu.

Colour output is generally very attractive, being rich and vibrant without erring towards the overblown. There's plenty of options for fine-tuning colour output, too.



## Our verdict

IT'S CLEAR that the Sigma dp0 Quattro is no ordinary camera. With its 14mm lens it's even further from being a mainstream product than the rest of the Quattro range. However, this counts in its favour, because you'll seriously struggle to find an ultra-wide lens that's anywhere near as good for the price, with the possible exception of the Fujifilm Fujinon XF 14mm f/2.8R. Indeed, you'd probably have to put the £1,300 Zeiss Milvus 21mm f/2.8 on a high-resolution full-frame DSLR to beat it.

In fact, the biggest problem with the dp0 Quattro isn't the camera itself. Instead, it's the slow and awkward Sigma Photo Pro software that's needed to work with its raw files, which you'll need to use for best results. If you tend to shoot sparingly this may not be too painful, but if you regularly

get home with scores of shots that you want to process, it won't be any fun at all.

Despite this, if you're a landscape photographer looking to work with lightweight kit, the Sigma dp0 Quattro becomes an extremely interesting option. The 58mm thread means it works with small, relatively inexpensive filters, and while you'll often want to use a tripod to keep ISOs low, you can get away with using one that's doesn't weigh a ton. You'll just need to work out how to fit its strange-shaped body into your camera bag.

### For and against

- +
- Exceptional low ISO image quality
- +
- Extraordinarily sharp lens
- +
- Good control layout
- 
- Poor quality at ISO 1,600 and above
- 
- Awkward handgrip
- 
- Bulky L-shaped body



|                  |             |
|------------------|-------------|
| FEATURES         | <b>7/10</b> |
| BUILD & HANDLING | <b>7/10</b> |
| METERING         | <b>8/10</b> |
| AUTOFOCUS        | <b>7/10</b> |
| AWB & COLOUR     | <b>8/10</b> |
| DYNAMIC RANGE    | <b>8/10</b> |
| IMAGE QUALITY    | <b>8/10</b> |
| VIEWFINDER/LCD   | <b>8/10</b> |

## Focal points

The Sigma dp0 Quattro's unconventional design marks it out as an unusual niche product

### Foveon X3 Quattro sensor

This sensor uses three stacked layers of pixels that record different colours of light. The top layer is 19.6MP and mainly sensitive to blue, while the two lower layers are 4.9MP and record mainly green and red light.

### AF illuminator

Positioned on the lens barrel inside the 58mm thread, this will end up behind any filter you may have mounted.

### Manual-focus ring

Manual focus is electronic, but very responsive and extremely precise, especially when used with magnified view.

### Hotshoe

This can accept either a flash unit or an optical viewfinder.



### D-pad

The top button selects AF or MF, the centre one magnifies the display for fine focusing, and the lower one moves the focus area.

### Battery

Sigma's BP-51 battery is rated for 200 shots, and charges externally. A spare is provided in the box.



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 Distagon 28mm F2 £979.00  
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 Planar 85mm F1.4 £989.00  
 APO Sonnar 135mm F2 £1599.00  
 Makro-Planar 100mm F2 £1449.00  
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 EF 8-15mm F4.0L USM Fisheye £915.00  
 EF 16-35mm F2.8L USM II £1064.00  
 EF 17-40mm F4.0L USM £499.00  
 EF 24-70mm F4L IS £675.00  
 EF 24-70mm F2.8L II USM £1400.00  
 EF 24-105mm F4.0L IS USM £727.00  
 EF 24-105mm F3.5-5.6 IS STM £375.00  
 EF 70-200mm F2.8L IS USM II £1499.00  
 EF 70-200mm F4.0L IS USM £797.00  
 EF 70-300mm F4.0-5.6 IS USM £368.00  
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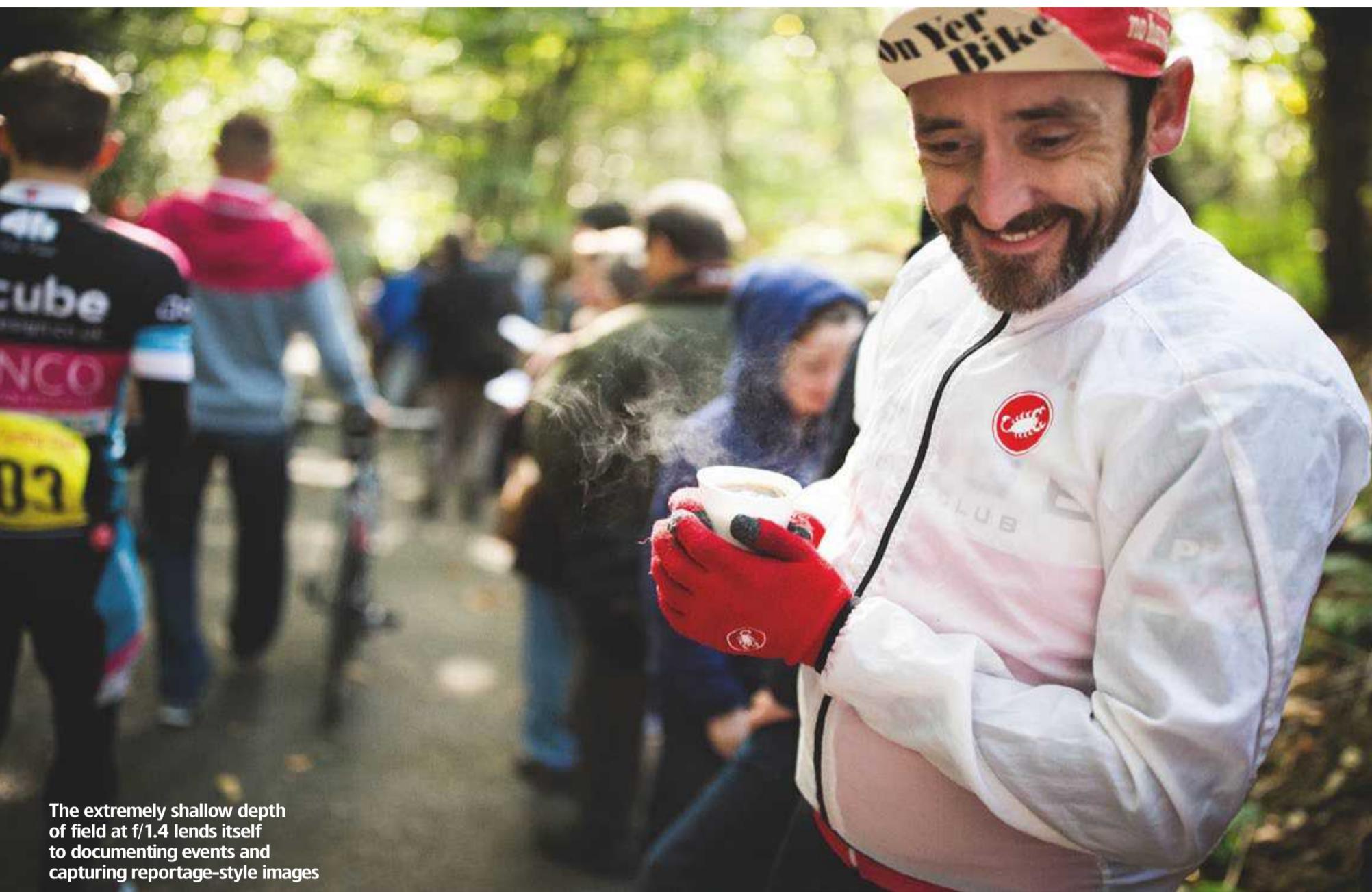
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The extremely shallow depth of field at f/1.4 lends itself to documenting events and capturing reportage-style images

# Canon EF 35mm f/1.4L II USM

Canon's latest wideangle prime promises to set a new standard in image quality. **Michael Topham** sets about finding out how well it performs

In recent years, we've seen Canon steadily update its most popular EF lenses. In the past 12 months alone there have been replacements for the EF 100-400mm f/4.5-5.6L IS USM and the EF 50mm f/1.8, and in this review we turn our attention to a new recruit – the Canon EF 35mm f/1.4L II USM. When I first heard rumours that Canon would be replacing its 1998 EF 35mm f/1.4L USM with a Mark II version, I knew the new lens would have big boots to fill. The original EF 35mm f/1.4L USM has been a popular choice for Canon users who are after one of the best wideangle primes that money can buy, which naturally begs the question: can the EF 35mm f/1.4L II USM really go one better? Another question worthy of

being asked is: can it justify such a high asking price? At the time of this review, the difference between the old and new lenses stands at £800 – a price that exceeds what many will be prepared to pay. To find the answers to these questions, I decided to test the EF 35mm f/1.4L USM alongside the new EF 35mm f/1.4L II USM to carry out a few side-by-side comparisons. Before revealing my findings, let's first find out how this new lens sets out its stall.

## Features

The Canon EF 35mm f/1.4L II USM is rather special in the way it debuts its new and pioneering lens technology. This comes in the form of a new Blue Spectrum Refractive optic (also known as a BR optic) that's sandwiched



between two glass elements within the lens. Canon says this new innovative optic corrects for chromatic aberrations more effectively, while also producing sharper images through its ability to refract blue light – a wavelength that, until now, Canon admits has proven particularly difficult to converge to a specific focal point. If this new BR optic is as effective as it's promised to be, we'll no doubt see the technology absorbed into future Canon lenses.

As well as developing the new BR optic, the lens features a totally new optical design. Whereas the older EF 35mm f/1.4L USM incorporated 11 elements in nine groups with eight aperture blades, the newer EF 35mm f/1.4L II USM features a more complex arrangement of 14 elements in 11 groups

with nine aperture blades. This makes it both larger and heavier than its forerunner – something that also plays a part in the way the lens handles.

One of the key attributes of this lens is its maximum aperture, which is particularly suited to capturing the reportage-style images favoured by many photojournalists, sports and wedding photographers. It's likely to see most use at the f/1.4 end of the aperture range, but can be stopped down to a minimum of f/22. In typical Canon fashion, it has an Ultrasonic Motor to ensure autofocus is both fast and quiet, and the full-time manual-focusing ring allows users to make fine focusing adjustments on the fly without having to switch to manual mode first.

Unlike Canon's considerably cheaper EF 35mm f/2 IS USM lens (£399), this new professional-grade optic doesn't offer optical stabilisation. While admittedly this makes it more vulnerable to handshake, there's the argument that stabilisation is not entirely necessary on such a wideangle lens, where minor movements of the camera can cause fewer disturbances. Optically stabilised 35mm lenses still remain few and far between (neither the Nikon 35mm f/1.4 G AF-S nor Sigma f/1.4 DG HSM offers optical stabilisation), and apart from the EF 35mm f/2 IS USM, the only other lens that does is the recently announced Tamron 35mm f/1.8 SP Di VC USD (£579).

The weather sealing has also been improved, to ensure the lens meets the high expectations of serious photographers who may find themselves shooting in adverse conditions. This should see it being more resistant to damage and water ingress when the going gets tough. Another improvement over its predecessor is the ability of the EF 35mm f/1.4L II USM to focus closer and within 28cm of a subject as opposed to 30cm.

Like the older lens, the internal focusing system of the new model prevents the front element from rotating, with filters and adapters attaching via a 72mm filter thread.

On older Canon lenses, the filter thread



The lens finds focus on subjects with little fuss and it is quiet in use too, thanks to its Ultrasonic Motor

## 'The lens's maximum aperture is particularly suited to capturing the reportage-style images favoured by many photojournalists, sports and wedding photographers'

diameter used to be printed on the barrel, whereas now it's printed around the perimeter of the front element, making it easier to refer to when the lens is stowed away.

### Build and handling

As already briefly mentioned, the EF 35mm f/1.4L II USM is larger and a heavier lens than its predecessor. The diameter is only fractionally larger (1.4mm, to be precise), but the difference in length is obvious when it's viewed side by side with the original. Measuring 18.4mm longer, this has allowed Canon to redesign the manual-focus ring and make it almost twice the size of the original. It rotates smoothly and precisely, but it is quite heavily weighted, requiring a little more effort to turn

it across its focus-distance range than our well-used, but still pristine example of the EF 35mm f/1.4L USM. Half a turn of the manual focus ring is all that's needed to get from one end of the focusing range to the other.

There are a few other differences worth mentioning, too. Compared to the virtually flat front element on its predecessor, this newer lens has a more bulbous element at the front. The smooth finish to the barrel is replaced by a speckled matt black finish, which looks better on Canon DSLRs and gives it a slightly more premium feel in the hand. Elsewhere, the AF/MF switch is larger, although it doesn't protrude far from the barrel. This made it difficult to find from behind the camera when wearing gloves, and on the couple of occasions I had to pull my eye away from the viewfinder to locate the switch, which is less than ideal.

The build quality at the rear has also been enhanced by adding rubber around the perimeter of the mount. This helps to create a weather-resistant seal between the camera and lens, and could play a vital role if you're caught in a torrential downpour or sandstorm.

### Image quality

A series of tests on both lenses revealed some noteworthy differences under close inspection. Although you'll struggle to see it in real-world images, unless you inspect them at 100% magnification or closer, our Applied Imaging tests confirm that this new lens is superior in terms of sharpness at both the centre and edge of the frame when it's opened to its maximum aperture of f/1.4. It's much the same story up to f/4, beyond which point the centre sharpness starts to follow an identical profile and resolve the same sharpness as its predecessor all the way to f/22. As for edge sharpness, this remained consistently higher



Opening the lens to f/1.4 enabled me to shoot as fast as 1/800sec to freeze the movement in this scene



This comparison shows how well the new lens controls chromatic aberrations in high-contrast areas

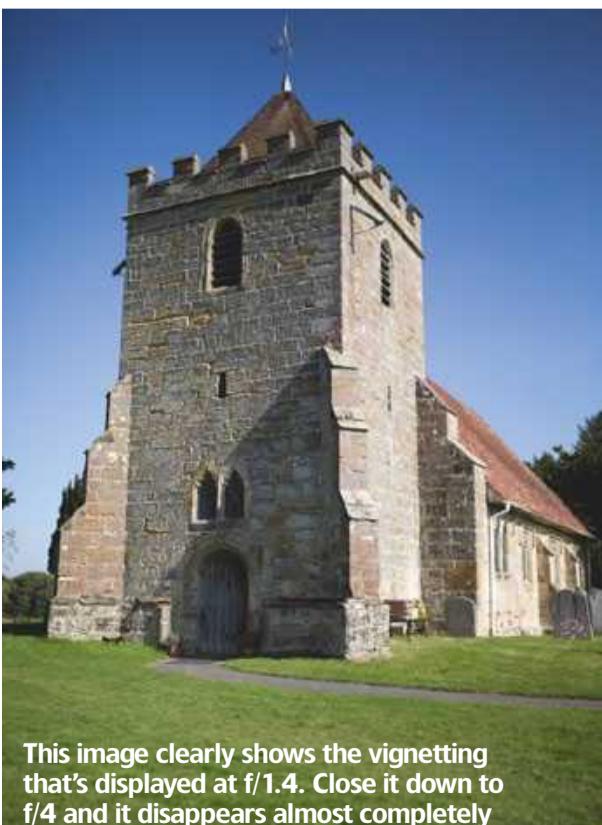
than the results recorded by the older EF 35mm f/1.4L USM throughout the aperture range. For the optimum sweet spot of overall sharpness, users will want to shoot close to f/4.

This is an impressive sharpness performance, but what about other important criteria such as chromatic aberration, vignetting and curvilinear distortion? Shooting a series of scenes with both lenses, then inspecting high-contrast edges where chromatic aberrations can often be found, confirmed that the new lens has considerably improved the way it controls fringing. As the pictures above show, there were obvious signs of purple fringing in images taken on the older lens and virtually none taken with the newer one. We've got the engineers at Canon to thank for developing the innovative Blue Spectrum Refractive optic that has a vital role to play in this.

As for vignetting, the corners of images appear 1.8EV darker than the centre when the lens is opened to f/1.4, which is fractionally darker than its predecessor at the same aperture setting. Close the lens down to f/2.8 and the corner shading quickly starts to disappear, and by the time f/4 is reached there's virtually no sign of vignetting at all.

And let's not forget the way the lens handles curvilinear distortion. This, too, is an area of improvement on the original, and displays less barrel distortion, which you'll have difficulty discerning in real-world images.

AP



This image clearly shows the vignetting that's displayed at f/1.4. Close it down to f/4 and it disappears almost completely

## Our verdict

CANON had its work cut out to produce a lens superior to the original EF 35mm f/1.4L USM, yet it has succeeded. With serious competition from third-party manufacturers, not to mention the continuing demand from serious photographers who expect nothing but the best, it's good to see Canon acknowledging the importance of returning to the drawing board with this lens. As well as creating a lens that's sharper in both the centre and at the edges of the frame, it manages to correct for chromatic aberrations more effectively than its predecessor, with less barrel distortion in the corners.

The trade-off comes in the form of the size and weight, but then again these are compromises most photographers – myself included – would be prepared to make for what is essentially a better lens. The improved weather resistance, fast and accurate autofocus, and first-class finish are other reasons to choose this lens.

If you want the very best, you usually have to expect to pay for it, and that certainly applies with this lens. The current price is likely to be more than what most can justify spending on a wideangle prime, which means it's more likely to be found in working pros' bags than those of enthusiasts. We'll undoubtedly see the price fall in the future, but right now it remains a very expensive optic. Canon should be applauded for producing such a fine new addition to its L-series line-up, and if it weren't for the intimidating price, as a Canon user, I'd be placing an order straight away.



### Data file

**Price** £1,799  
**Filter diameter** 72mm  
**Lens elements** 14  
**Groups** 11  
**Aperture** f/1.4-f/22  
**Minimum focus distance** 0.28m  
**Dimensions** 80.4x104.4mm  
**Weight** 760g  
**Lens mount** Canon EF  
**Included accessories** Lens cap, lens hood, lens pouch

**Amateur  
Photographer**  
Testbench  
**GOLD**  
★★★★★

## Canon EF 35mm f/1.4L II USM

### Resolution

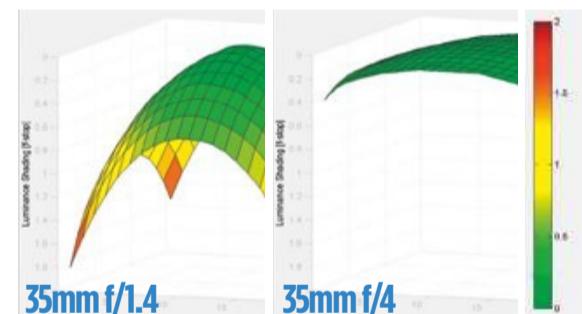
The centre sharpness at f/1.4 improves on its predecessor, which it backs up with a superior level of sharpness in the corners. Our Applied Imaging Test results show the lens is at its sharpest in the centre from f/2.8-f/4. However, if you'd like to create a larger depth of field you can stop down to f/8-f/11 and still achieve acceptable results. We'd advise to steer clear of f/16 and f/22, where diffraction starts to encumber the finest details.



35mm centre — 35mm corner .....

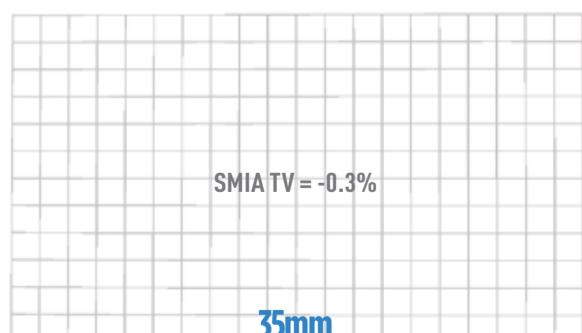
### Shading

Vignetting is obvious in images shot at f/1.4, with the corners approximately 1.8EV darker than the centre. At f/2.8, edges are 0.6EV darker than the centre. At f/4, the vignetting clears up almost completely. At the time of review there was no lens profile; one should be available with the next update for Lightroom, Photoshop and Camera Raw.



### Curvilinear distortion

Our distortion chart reveals a negligible amount of barrel distortion, whereby straight lines towards the edge of the frame bow outwards. The level of distortion is an improvement on the original lens. It won't drastically affect real-world images and shouldn't be a cause for concern.



35mm

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The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit [www.thevideomode.com](http://www.thevideomode.com) to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

### Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to [www.thevideomode.com/examples](http://www.thevideomode.com/examples).

### Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit [www.thevideomode.com](http://www.thevideomode.com). When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

| Theme             | Opens | Closes |
|-------------------|-------|--------|
| Round One: Nature | 1 Aug | 30 Sep |
| Round Two: Time   | 1 Oct | 31 Dec |
| Round Three: Love | 1 Jan | 28 Feb |

The overall winner will be announced in April 2016

### Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

#### Round One

Canon EOS 7D Mark II, worth £1,499.99

Canon Legria Mini X, worth £329.99

#### Round Two

Canon EOS 5D Mark III, worth £2,499.99  
Canon Legria Mini X, worth £329.99

#### Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

#### Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

Visit [www.thevideomode.com/afoy2](http://www.thevideomode.com/afoy2)

to send us a link to your short film and to view the full terms and conditions

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# Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

## Folder not found

**Q** While navigating my folders in the Library module on my iMac, I have noticed there are some folders with question marks beside them. The thumbnails are still present when I go to the Develop module, but the message, 'The file could not be found' then appears. I'm not entirely sure what could have caused this. Fortunately, I keep a back-up of all my images, but can you suggest a way of getting these folders and their contents to reappear again?

**James Duffy**

**A** When you import images, Lightroom is rather clever in the way it remembers the original source from where your images are imported. If you import a number of images in a folder from a hard drive, say, Lightroom will automatically start searching for this hard drive to locate the folder before displaying all the images. If a folder of images gets moved from its original location to somewhere new, either by accident or intentionally, Lightroom won't be able to recognise where they are, and this is the most likely explanation for the question marks beside your folders and the 'file could not be found' message.

If you think you have accidentally moved a folder and have an idea of where you might have moved it to, you can hold the **Ctrl** key on your keyboard and click on the folder with the question mark. This will load an option to locate the missing folder manually. If this fails to work, I would suggest copying your images from your back-up drive into a new folder and location of your choice before importing them into Lightroom again – something that could save you hours searching for the missing folders' locations.

**Michael Topham**



Lightroom can locate a missing folder of images

**The Panasonic FZ1000 has a 16x optical zoom and 20.1MP sensor**



## Whether the weather

**Q** I have a Panasonic Lumix DMC-FZ200 and an ageing Pentax K-7 with a newer 18-135mm Pentax lens. The Pentax, though heavy, gives me weather resistance and a better zoom range than the kit lens, and the Panasonic gives me a superb zoom range in a lightweight package. Unfortunately, the Panasonic, at less than three years old, has packed up. I had been thinking of upgrading the K-7 to a K-S2, but the Panasonic Lumix DMC-FZ1000 has made me think hard about what I really need to do.

The conclusion I have reached is that a Panasonic FZ1000 is almost ideal to effectively replace both cameras. I say 'almost', because it is not weather resistant like my Pentax. The positive aspects of it are, of course, its 20.1MP resolution, which is an improvement over both my existing cameras, and a very acceptable zoom range. It got a very good review in AP and, at around £599 and 830g, it costs less and weighs less than a similarly featured DSLR or CSC with a lens or lenses offering a similar range.

Should I keep my K-7 going for a bit longer and wait for a weather-resistant replacement for the FZ1000, or is there something else out there that I might be missing? The weight, the weather resistance and the zoom range are the most important features for me.

**Mike Gosling**

**A** Regarding your camera upgrade, I think the FZ1000 would be an excellent choice. We like it a lot, and even though it's been on the market for almost 18 months, it's still one of the best cameras in its class. It's not described as weather resistant, but most cameras can survive a bit of rain with no ill effects, so long as you take sensible precautions (I'd recommend the old trick of carrying a chamois leather to cover the camera while you're shooting and then to wipe the camera down afterwards).

The other camera I'd suggest you might want to look at is the Sony Cyber-shot DSC-RX10. While it has a shorter zoom range (24-200mm equivalent), it has a constant f/2.8 maximum aperture, weather-resistant build, and a really nice body design, and it costs around £600. You might also consider the Canon PowerShot G3 X, which has a long 24-600mm-equivalent zoom and weather-resistant design. However, it's let down by its lack of a viewfinder and slow continuous shooting in raw, and is also relatively expensive at £775.

Alternatively, you could wait for a replacement for the FZ1000, which would likely be weather resistant, like the recent FZ330. The problem is that it might well not arrive for another six months or a year, during which time you could have been getting on with using a new camera.

**Andy Westlake**

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## Technical Support

### Get a grip

**Q** After a lot of procrastinating, I've finally bought a Sony Cyber-shot DSC-RX100 III to use as a carry-everywhere camera. I'm still getting used to it, and while the image quality is fantastic and I love the viewfinder, the handling leaves something to be desired. In particular, I find it really slippery in my hand and am terrified I'll drop it. Is it possible to buy or make an add-on grip?

**Bernard Tompkins**



A grip for the RX100 costs about £13, or you could make one from Sugru

**A** This is one of our long-standing criticisms of Sony's RX100 series, but luckily help is at hand, and various kinds of add-on grips are available. Probably the easiest option is to buy the Sony AG-R2 grip, which sticks on to the front of the camera and gives a softer, more sculpted handgrip. Thankfully, it's not especially expensive, at around £13.

If you'd like something a bit more substantial, then another option is to sculpt your own grip from Sugru. This is a silicone-rubber material that will stick to almost anything, mould to whatever shape you need, and set after a couple of hours. It's great for making this kind of modification, and in principle can be removed cleanly if necessary. However, if you're worried about the resale value of the camera, the Sony grip is probably a better choice.

**Andy Westlake**

### HOW IT WORKS

I am your

## Diffractive lens

I AM SOMETHING that looks completely alien to high-quality stills photography; I am a diffractive lens, technically known as a Fresnel or Phase Fresnel lens. What is it about my look? Examine a refractive lens element and you can see how smooth and polished it is. It's exactly what you expect to see in a lens. But I am a Fresnel lens, and you may have seen low-quality versions of me in rear-view magnifiers in cars and commercial vehicles, and also in lighthouse projectors. I am made of concentric rings with a saw-tooth profile – I'm jagged! But Fresnel lenses are also used for high-quality precision optics, including replacements for natural lenses in cataract surgery and for professional-quality photographic camera lenses. Both Canon and Nikon have lenses in the DSLR systems based on Fresnel optics. Such Canon lenses can be identified by a DO (Diffractive Optics) designation and with Nikon look out for the description Phase Fresnel (PF). Nikon's approach is arguably not based on diffractive optics, but they do use a Fresnel design.

Diffractive optics have two main advantages. The first is the ability to reduce the size and weight of a camera lens. The diffractive elements in a lens are very thin and light, and work in conjunction with refractive elements to reduce the physical size of the optical path.

Second, while a Fresnel lens on its own does not eliminate chromatic aberration (CA), the phase of the aberration can be different to that of the refractive elements and so, with careful design, they can cancel each other out.



Diffractive optics can reduce the size and weight of a lens

Therefore, diffractive-optics lenses usually exhibit excellent control of CA.

Yes, there are disadvantages. Cost is higher, partly due to the more challenging manufacturing procedure. There is some evidence that optical quality control is more difficult, too. Contrast and light-transmission efficiency have also been noted as being behind more conventional refractive optics. But with the trend in favour of lighter and less bulky photographic gear, diffraction optics is likely to be an increasingly accepted option for the modern photographer.



### BLAST FROM THE PAST

## Fujifilm X-Pro1

**Ian Burley** looks at the camera that kicked off Fuji's popular 'X' series

**LAUNCHED** January 2012

**PRICE WHEN NEW** £1,300 (body only)

**GUIDE PRICE TODAY** £299

SOME time after its final collaboration with Nikon, back in 2006, Fujifilm burst back onto the system camera scene with another sensor innovation, the APS-C-format X-Trans CMOS sensor. This time, Fujifilm not only used its own camera body design, but also a new X lens mount. The X-Trans sensor housed in the new X-Pro1 body is innovative because Fujifilm became one of the first to discard the anti-aliasing filter, compensating with a semi-random arrangement of photo site RGB filters. The move helped minimise moiré while improving resolution. Many feel the sensor delivers a more film-like result.

**What's good** The X-Pro1 features two big attractions: its sensor, and its retro-inspired design and control layout, complete with shutter-speed dial and aperture ring, all bound together by beautiful detailing. The lens range is growing nicely.

**What's bad** Fujifilm was rather late to the mirrorless system party, so third-party lens support is sparse. It took a few firmware updates to make the camera's operation live up to its specifications, and it's not as responsive as the most recent X-series models.



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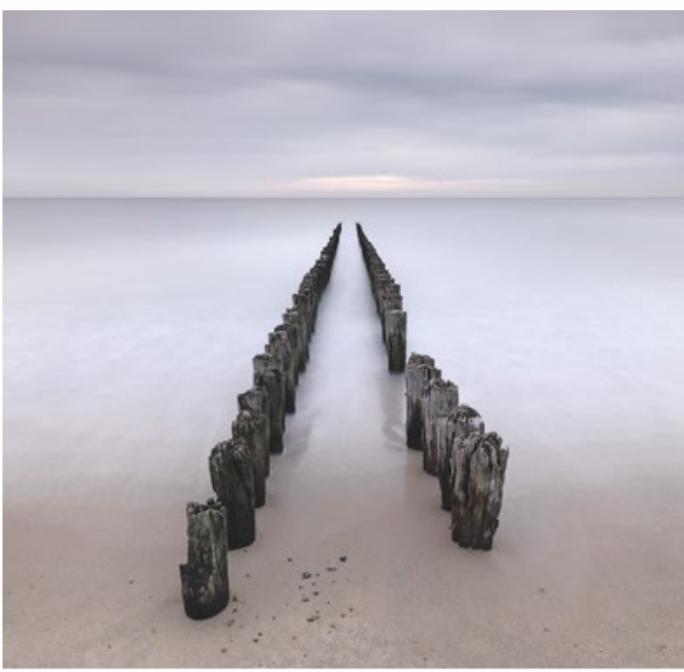
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† Up to £25



# In the bag

Tom D Jones is a multiple-award-winning fine-art photographer. You can view his work at [www.tomdjones.com](http://www.tomdjones.com)



### 1 Gitzo Series 4 Systematic tripod, Gitzo levelling base, Arca-Swiss Monoball Z1 head

I work a lot with long shutter speeds, so a sturdy tripod is indispensable. Carbon is essential for reducing weight, the levelling head is ideal on uneven ground, and the ball head is fast and reliable.



### 2 Hasselblad H5X and Arca-Swiss L-bracket

The H5X is a nice body and has a wonderful set of lenses – I have almost all of them. The L-bracket allows me to mount my camera in portrait-format orientation. The 28mm and the 35-90mm zoom are my most used lenses for landscape photography.



### 4 Neutral density filters

I like to use all kinds of neutral density filters, both standard (where the whole filter is coated), and soft and hard graduated ND filters. I prefer to use the coated glass versions as some makes of resin filter can feature a magenta cast.

**List of kit** ND 1.2 filter, ND 1.8 filter, three additional batteries for the Phase One IQ280 digital back, one extra battery for Hasselblad H5X body, CompactFlash card, Hasselblad HTS 1.5x tilt-and-shift adapter, release cord, Hasselblad HCD 28mm f/4 lens

### 5 Phase One IQ280 digital back

What amazing quality! As far as image resolution is concerned, all CMOS full-frame DSLRs fade into insignificance next to it. I really need that level of resolution, because I sell large-format prints. I absolutely love the touchscreen and ease of use.

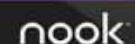
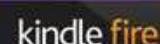
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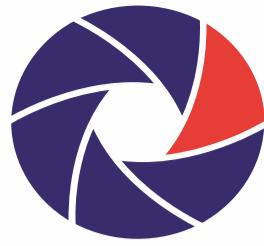
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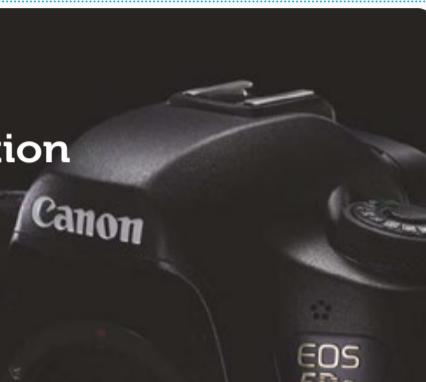
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| EF 18-55mm f3.5-5.6 IS STM Lens   | £169                        |
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| 10.5mm f2.8 G IF-ED AF DX Fisheye | £549  |
| 14mm f2.8 D AF ED Lens            | £1199 |
| 20mm f1.8 G AF-S ED               | £539  |
| 24mm f1.4 G AF-S ED               | £1379 |
| 28mm f1.8 G AF-S                  | £495  |
| 35mm f1.8 G AF-S                  | £429  |
| 40mm f2.8 G AF-S DX Micro         | £185  |
| 45mm f2.8 D PC-E Micro            | £1393 |
| 50mm f2.8 G AF-S ED Micro         | £369  |
| 60mm f2.8 D AF Micro              | £368  |
| 58mm f1.4 G AF-S                  | £1135 |
| 85mm f1.8 G AF-S                  | £339  |
| 105mm f2.8 G AF-S VR IF ED Micro  | £619  |
| 135mm f2.0 D AF DC                | £1029 |
| 180mm f2.8 D AF IF-ED             | £695  |
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| 300mm f4.0E AF-S PF ED VR         | £1639 |
| NEW 500mm f4.0E FL AF-S ED VR     | £8149 |
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| 10-24mm f3.5-4.5 G AF-S DX        | £639  |
| 14-24mm f2.8 G ED AF-S            | £1315 |
| 16-80mm f2.8-4G ED AF-S DX VR     | £869  |
| 16-85mm f3.5-5.6 G ED AF-S DX VR  | £429  |

|                                      |       |
|--------------------------------------|-------|
| 17-55mm f2.8 G ED DX AF-S IF         | £979  |
| 18-35mm f3.5-4.5G AF-S ED            | £519  |
| 18-105mm AF-S DX f3.5-5.6 G ED VR    | £195  |
| 18-140mm f3.5-5.6 G ED AF-S DX VR    | £429  |
| 18-200mm f3.5-5.6 G ED AF-S DX VR II | £549  |
| 18-300mm f3.5-5.6 ED AF-S VR         | £669  |
| 24-70mm f2.8 G ED AF-S               | £1199 |
| 24-85mm f3.5-4.5 G ED AF-S ED VR     | £346  |
| 24-120mm f4 G AF-S ED VR             | £729  |
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| 55-200mm f4.0-5.6 G AF-S ED DX VR II | £254  |
| 55-300mm f4.5-5.6 G AF-S DX VR       | £269  |
| 70-200mm f2.8G ED AF-S VR II         | £1579 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR    | £399  |
| 80-400mm f4.5-5.6 G ED AF-S VR       | £1799 |
| NEW 24-70mm f2.8E AF-S ED VR         | £1849 |
| NEW 200-500mm f5.6E AF-S ED VR       | £1179 |
| NEW 24mm f1.8G AF-S ED               | £629  |

|                                |           |
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| Macro OS HSM                   | £369      |
| 24-70mm f2.8 IF EX DG HSM      | £599      |
| 50-150mm f2.8 EX DC APO OS HSM | £739      |
| 50-500mm f4.5-6.3 DG OS HSM    | £999      |
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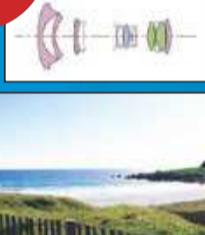
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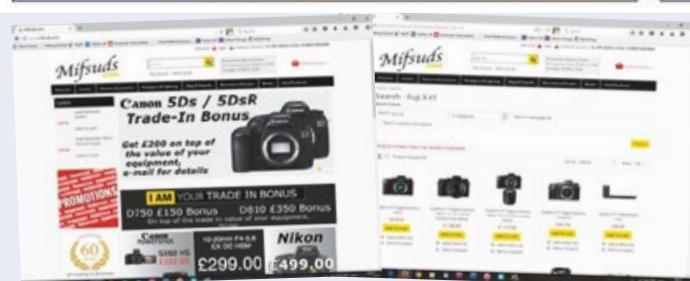
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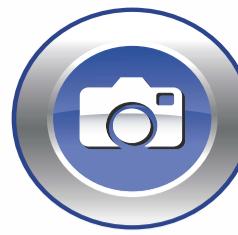
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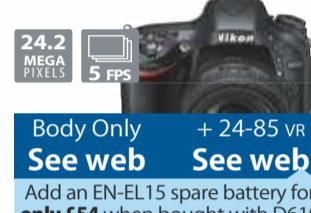
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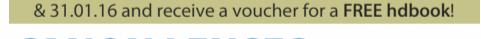
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| AF-S 35mm f/1.8G DX       | £139.00   | AF-S 400mm f/2.8 FLED VR   | £10,399.00 | AF-S 24-120mm f/4G ED VR     | £749.00   |
| AF-S 40mm f/2.8G ED       | £185.00   | AF-S 500mm f/4G ED VR      | £5,849.00  | AF-S 28-300mm ED VR          | £659.00   |
| AF-S 50mm f/1.4D          | £244.00   | AF-S 500mm f/4E FL ED VR   | £8,149.00  | AF-S 55-200mm f/4-5.6G VR II | £229.00   |
| AF-S 50mm f/1.4G          | £275.00   | AF-S 600mm f/4G ED VR      | £6,899.99  | AF-S 70-200mm f/2.8 VR II    | £1,579.00 |
| AF-D 50mm f/1.8           | £109.00   | AF-S 600mm f/4E FL ED VR   | £9,649.00  | AF-S 70-200mm f/4.0 ED VR    | £899.00   |
| AF-S 50mm f/1.8G          | £140.00   | AF-S 800mm f/5.6E FL ED VR | £13,994.00 | AF-S 70-300mm f/4 ED VR      | £406.00   |
| AF-S 58mm f/1.4G          | £1,135.00 | AF-S 10-24mm f/3.5-4.5G    | £639.00    | AF-D 80-400mm ED VR          | £939.00   |
| AF-D 60mm f/2.8 Micro     | £368.00   | AF-S 12-24mm f/4 G IF-ED   | £859.00    | AF-S 80-400mm ED VR          | £1,799.00 |
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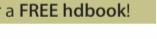
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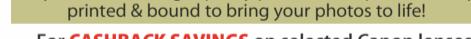
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| 8mm f/3.5 Fisheye EX DG      | <b>£615.00</b>      | 500mm f/4.5 APO EX DG        | <b>£3,799.99</b>    | 70-200mm f/2.8 APO EX DG OS  | <b>£799.00</b>    |
| 15mm f/2.8 Fisheye EX DG     | <b>£747.00</b>      | 800mm f/4.5 APO EX DG        | <b>£4,399.00</b>    | 70-300mm f/4.0-5.6 APO Macro   | <b>£150.00</b>    |
| 15mm f/2.8 (Pentax - 1 only) | <b>£239.99</b>      | 8-16mm f/4.5-5.6 DC HSM      | from <b>£529.99</b> | 70-300mm f/4.0-5.6 DG Macro  | <b>£98.00</b>     |
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| 24mm f/1.4 DG HSM            | <b>£669.00</b>      | 10-20mm f/3.5 EX DC HSM      | <b>£379.00</b>      | 150-500mm f/5.0-6.3 DG OS  | <b>£539.00</b>    |
| 30mm f/1.4 DC HSM ART        | from <b>£349.00</b> | 12-24mm f/4.5-5.6 II DG HSM  | <b>£599.00</b>      | 150-600mm f/5.0-6.3 (C)  | <b>£839.00*</b>   |
| 30mm f/2.8 DN                | <b>£128.99</b>      | 17-50mm f/2.8 DC OS HSM      | <b>£309.00</b>      | 150-600mm f/5.0-6.3 (SPORT)  | <b>£1,399.00</b>  |
| 35mm f/1.4 DG HSM ART        | <b>£659.00</b>      | 17-70mm f/2.8-4 Macro OS     | <b>£329.00</b>      | 200-500mm f/2.8 EX DG  | <b>£12,699.00</b> |
| 50mm f/1.4 EX DG HSM         | <b>£269.99</b>      | 18-35mm f/1.8 DC HSM         | <b>£629.00</b>      | 300-800mm f/5.6 EX DG HSM  | <b>£5,542.00</b>  |
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| 105mm f/2.8 EX DG OS HSM     | <b>£379.00</b>      | 18-300mm f/3.5-6.3 DC OS HSM | <b>£375.00</b>      | 2x Tele Converter TC-2001  | <b>£329.00</b>    |
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| 150mm f/2.8 (Sony - 1 only!) | <b>£499.99</b>      | 24-70mm f/2.8 IF EX DG       | <b>£599.00</b>      | Visit us in store & try these lenses out<br>for yourself & receive expert advice |                   |
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| EOS 300 Body Only               | £15    | Sigma 50-200mm F4.5-5.6 DC HSM OS      | £299        |
| EOS 300 Body Only               | £15    | Sigma 50-500mm F4-6.3 Apo DG           |             |
| EOS 5 + VG10 Grip               | £59    | HSM                                    | £399        |
| EOS 5 Body Only                 | £59    | Sigma 70mm F2.8 EX DG Macro            | £199        |
| EOS 50E + 28-80mm USM IV        | £59    | Sigma 70-200mm F2.8 EX APO             |             |
| EOS 50E + 50mm F8               | £29    | HSM                                    | £299        |
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| 17-35mm F2.8-4.4R Di            | £159   | Sigma 300mm F2.8 Apo                   | £349        |
| 17-40mm F4 L USM                | £289   | Sigma 300mm F2.8 Apo DG HSM            | £1,299      |
| 17-55mm F2.8 EFS IS USM         | £379   | Sigma 300mm F2.8 APO EX DG             |             |
| 17-85mm F4-5.6 IS USM           | £379   | HSM                                    | £1,589      |
| 18-55mm F3.5-5.6 EFS II         | £49    | Sigma 300mm F4 Apo                     | £149        |
| 18-55mm F3.5-5.6 EFS II         | £49    | Sigma 400mm F5.6 AF                    | £99         |
| 18-55mm F3.5-5.6 IS STM (EOS M) | £69    | Sigma 400mm F5.6 Apo Tele Macro        | £189        |
| 18-135mm F3.5-5.6 IS STM        | £199   | Sigma 500mm F4.5 Apo EX HSM            | £1,795      |
| 18-200mm F3.5-5.6 IS EFS        | £229   | Tamron 14mm F2.8 Asph (IF) AF SP       | £349        |
| 22mm F2 STM                     | £89    | Tamron 17-50mm F2.8 Di II              | £199        |
| 24mm F1.4 L USM                 | £699   | Tamron 17-50mm F2.8 XR Di II VC LD     |             |
| 24mm F1.4 L USM MKII            | £899   | Tamron 17-50mm F2.8 XR Di VC LD        |             |
| 24mm F2.8 EF                    | £189   | Tamron 18-270mm F3.5-6.3 Di I VC PZD   | £199        |
| 24mm F2.8 IS USM                | £319   | Tamron 24-135mm F3.5-5.6 Asph          | £149        |
| 24mm F2.8 STM                   | £99    | Tamron 28-75mm F2.8 XR Di              | £229        |
| 24mm F3.5 L TS-E                | £649   | Tamron 28-300mm F3.5-6.3 XR Di VC      | £279        |
| 24-70mm F2.8 L USM              | £799   | Tamron 70-200mm F2.8 Di LD (IF)        |             |
| 24-70mm F4 L IS USM             | £589   | Macro                                  | £299        |
| 24-85mm F3.5-4.5 USM            | £128   | E+ / £299 - £349                       |             |
| 24-105mm F4 L IS USM            | £429   | USD                                    | £199        |
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| 55-200mm F4.5-5.6 USM           | £59    | E+ / £249 - £299                       |             |
| 60mm F2.8 EFS Macro             | £199   | Tokina 50-135mm F2.8                   |             |
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| 70-300mm F4.5-5.6 DO IS USM     | £389   | Tokina 11-16mm F2.8 DX ATX             | £279        |
| 75-300mm F4-5.6 USM III         | £79    | Tokina 12-24mm F4 ATX PRO SD           | £199        |
| 80-200mm F4.5-5.6 EF III        | £49    | Tokina 16-50mm F2.8 ATX Pro DX         | £249        |
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| 100mm F2 USM                    | £259   | Tokina 35mm F2.8 Macro                 |             |
| 100mm F2.8 L Macro IS USM       | £499   | Metz 40MMZ2 Flash                      | £69         |
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| 300mm F2.8 L IS USM             | £2,749 | Sigma 150mm F5.6 DG Macroflash         | £199        |
| 300mm F2.8 L USM                | £1,899 | Sigma EM-140 DG Macroflash             | £119        |
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| 300mm F4 L USM                  | £449   | Speedlite 380EX                        | £59         |
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| 400mm F2.8 L USM                | £1,849 | Speedlite 430EX II Speedlite           | £119        |
| 400mm F5.6 L USM                | £729   | Speedlite 430EZ                        | £99         |
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| 600mm F4 L IS USM               | £5,199 | Speedlite 540EZ                        | £99         |
| 600mm F4 L USM                  | £2,995 | Speedlite 550EX                        | £85         |
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| Contax 35-135mm F3.4-5.5 MM     | £449   | Speedlite 580EX                        | £119 - £159 |
| Contax 100mm F2 MM              | £749   | Speedlite 580EX                        | £119 - £159 |
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| Samyang 85mm F1.4 IF MC Asph    | £169   | Speedlite 580EX                        | £119 - £159 |
| Seibold 90mm F4 Dreamagon       | £99    | Speedlite 580EX                        | £119 - £159 |
| Sigma 8-16mm F4.5-5.6 DC HSM    | £379   | Speedlite 580EX                        | £119 - £159 |
| Sigma 15-30mm F3.4-5.5 EX DG    | £189   | Speedlite 580EX                        | £119 - £159 |
| Sigma 17-50mm F2.8 EX DC OS HSM | £199   | Speedlite 580EX                        | £119 - £159 |
| Sigma 17-70mm F2.8-4.5 DC Macro | £129   | Speedlite 580EX                        | £119 - £159 |
| Sigma 18-50mm F2.8 EX DC        | £119   | Speedlite 580EX                        | £119 - £159 |
| Sigma 24-60mm F2.8 EX DG        | £129   | Speedlite 580EX                        | £119 - £159 |
| Sigma 24-70mm F2.8 EX DG HSM    | £449   | Speedlite 580EX                        | £119 - £159 |

## Canon Manual

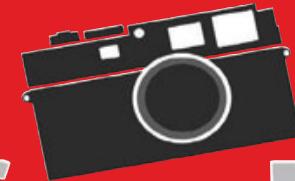
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| ST-E2 Transmitter             | £59  | G1 + 45mm F2                | £349        |
| Audio Tech Pro24CM Microphone | £49  | G1 Body Only + G41 Mount    | £229        |
| Seibold 90mm F4 Dreamagon     | £99  | MA Drive Set                | £119        |
| Rode Stereo Videomic Pro      | £89  | G1 Body + G41 Back          | £169        |
| 16mm F8 G + Finder            | £89  | G1 Body only                | £169 - £199 |
| 21mm F2.8 G + Finder          | £549 | E+ / £169 - £199            |             |
| 21mm F2.8 G + Finder - Black  | £549 | 90mm F2.8 G...              | £199 - £229 |
| 28mm F2.8 G...                | £289 | 35-70mm F3.5-5.6 G Vario... | £399        |
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## Fuji X Lenses

|                                 |      |                                 |           |
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| Zeiss 12mm F2.8 Touit X         | £89  | GC21 CASE (G2)                  | £69       |
| 16mm F8 G + Finder              | £89  | G1 Black Body Only              | £149      |
| 21mm F2.8 G + Finder            | £549 | G1 Black Body Only              | £119      |
| 21mm F2.8 G + Finder - Black    | £549 | TLA140 Flash                    | £59 - £59 |
| 28mm F2.8 G...                  | £289 | TLA200 Flash                    | £79       |
| 35-70mm F3.5-5.6 G Vario...     | £399 | 77mm F2.8 XF                    | £119      |
| 35-70mm F3.5-5.6 G Vario...     | £399 | 55-200mm F3.5-4.8 OIS XF        | £399      |
| 60mm F2.4 XF R Macro            | £289 | 60mm F2.4 XF R Macro            | £119      |
| 70mm F2.8-3.5                   | £149 | 70mm F2.8-3.5                   | £149      |
| Zuiko                           | £249 | Zuiko                           | £249      |
| Olympus 7-14mm F4 ED Zuiko      | £749 | Olympus 7-14mm F4 ED Zuiko      | £749      |
| Olympus 9-18mm F4-5.6 ED Zuiko  | £249 | Olympus 9-18mm F4-5.6 ED Zuiko  | £249      |
| Sigma 10-20mm F4-5.6 EX DC HSM  | £179 | Sigma 10-20mm F4-5.6 EX DC HSM  | £179      |
| Olympus 11-22mm F2.8-3.5        | £149 | Olympus 11-22mm F2.8-3.5        | £149      |
| Zuiko                           | £249 | Zuiko                           | £249      |
| Olympus 12-60mm F2.8-4 ED       | £249 | Olympus 12-60mm F2.8-4 ED       | £249      |
| SWD                             | £349 | SWD                             | £349      |
| Olympus 14-35mm F2 SWD          | £989 | Olympus 14-35mm F2 SWD          | £989      |
| Olympus 14-54mm F2.8-3.5 Zuiko  | £149 | Olympus 14-54mm F2.8-3.5 Zuiko  | £149      |
| Olympus 18-180mm F3.5-6.3 Zuiko | £249 | Olympus 18-180mm F3.5-6.3 Zuiko | £249      |
| Panasonic 25mm F1.4 Lumix D     | £299 | Panasonic 25mm F1.4 Lumix D     | £299      |
| Olympus 25mm F2.8 Zuiko         | £139 | Olympus 25mm F2.8 Zuiko         | £139      |
| Olympus 35-100mm F2 Zuiko       | £825 | Olympus 35-100mm F2 Zuiko       | £825      |
| Olympus 35mm F3.5 Macro Zuiko   | £98  | Olympus 35mm F3.5 Macro Zuiko   | £98       |
| Olympus 40-150mm F3.5-4.5       | £199 | Olympus 40-150mm F3.5-4.5       | £199      |
| Zuiko                           | £349 | Zuiko                           | £349      |
| Olympus 40-150mm F4.5-6 ED      | £249 | Olympus 40-150mm F4.5-6 ED      | £249      |
| Zuiko                           | £249 | Zuiko                           | £249      |
| Pentax K7 Body + D-BG4 Grip     | £249 | Pentax K7 Body + D-BG4 Grip     | £249      |
| Pentax K7 Body Only             | £219 | Pentax K7 Body Only             | £219      |
| Olympus 50-200mm F2.8-3.5 SWD   | £499 | Olympus 50-200mm F2.8-3.5 SWD   | £499      |
| Pentax K500mm F2.8-3.5 Zuiko    | £389 | Pentax K500mm F2.8-3.5 Zuiko    | £389      |
| Pentax K5 Black Body            |      |                                 |           |

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|---|---|----------------|
| # | 8"X6" (3.75"X5.75") DELUXE CARD FRAME INSERTS (CREAM) PACK OF 25  | E++ L £20      |
| A | ARCTIC BUTTERFLY SL-700 (GREEN)                                   | M L £26        |
|   | ASAHI PENTAX BELLOWS & EX TUBE SET (M42 FIT)                      | E+ 8 BL £66    |
|   | ASAHI PENTAX RIGHT ANGLE FINDER                                   | E+ L £43       |
|   | AURORA HONEYCOMB FOR SPILL KILL                                   | EC £15         |
|   | AURORA LBD91290X120CM SILVER                                      | EL £50         |
|   | RECTANGULAR FLAT FRONT SOFTBOX                                    | EL £50         |
|   | AURORA LBO120 120CM SILVER OCTO SOFTBOX                           | EL £75         |
|   | AURORA LBO150 150CM SILVER OCTO SOFTBOX                           | EL £75         |
|   | AURORA MULTIBLITZ PRO SPEEDRING                                   | EC £25         |
|   | AURORA MULTIBLITZ PROFILUX 600W LIGHTING KIT                      | EC £215        |
|   | AURORA SPILL KILL REFLECTOR                                       | EC £15         |
|   | AURORA UMBRELLA HOLDER  | EC £15         |
| B | BENBO MEDIUM BALL HEAD  | EL £32         |
|   | BILLINGHAM HADLEY CANVAS  | GL £84         |
|   | BOOK - DAVID BURSC + H'S GUIDE TO DIGITAL PHOTOGRAPHY FOR SLT-A77 | EC £10         |
|   | BRONICA 105-250MM HOOD E  | M & BC £15     |
|   | BRONICA 120 BACK GS   | EL £34         |
|   | BRONICA 120 E FILM BACK   | M & BC £45     |
|   | BRONICA 135N BACK E   | E & BC £32     |
|   | BRONICA 150MM F3.5 MC   | E+ L £77       |
|   | BRONICA 250MM F5.6 PG   | E+ L £187      |
|   | BRONICA 2X TELECONVERTER G  | E+ L £77       |
|   | BRONICA 40MM F4 MC E  | E+ C £122      |
|   | BRONICA 40MM F4 PE  | E+ L £147      |
|   | BRONICA 40-50MM LENS HOOD E                                       | MC £12         |
|   | BRONICA 45-90MM F4/5.6 ZENZANON-PE                                | E+ L £358      |
|   | BRONICA 80MM F2.8 S SOA   | GC £65         |
|   | BRONICA AE III PRISM FINDER                                       | M & BC £199    |
|   | BRONICA ETR POLAROID BACK   | E+ L £23       |
| C | BRONICA ETR PRISM FINDER  | E+ L £44       |
|   | BRONICA ETRS & 75MM STANDARD KIT                                  | E++ L £293     |
|   | BRONICA ETRS & 150MM F3.5   | E+ & BC £347   |
|   | BRONICA ETRS & 75MM F/2.8   | E+ & BC £327   |
|   | BRONICA ETRS & 75MM F/2.8   | E+ & BC £347   |
|   | BRONICA FOCUS SCREEN EI   | M & BC £15     |
|   | BRONICA GS AE PRISM   | E+ L £85       |
|   | BRONICA GS1 & 100MM F3.5  | E+ L £446      |
|   | BRONICA POLAROID LAND BACK  | M & BC £42     |
|   | BRONICA SPEED GRIP E  | EC £25         |
|   | BUTCHERS & SONS CARBINE NO.2                                      | GL £27         |
|   | CAMERA ARMOUR (D3200)   | E+ C £10       |
|   | CANON 100-300MM F4.5-5.6 USM                                      | GL £117        |
|   | CANON 100-400MM F4.5-5.6 IS USM                                   | E++ & BC £795  |
|   | CANON 100-400MM F4.5-5.6 IS II USM                                | M & BL £1,456  |
|   | CANON 100MM F2.8 SSC FD   | E- C £97       |
|   | CANON 100MM F2.8 USM MACRO  | E- B £266      |
|   | CANON 10-22MM F3.5-4.5 EFS USM                                    | E+ L £279      |
|   | CANON 10-22MM F3.5-4.5 EFS USM                                    | EC £315        |
|   | CANON 10-22MM F3.5-4.5 EFS USM                                    | E+ L £285      |
|   | CANON 135MM F2 L USM  | E+ C £547      |
|   | CANON 135MM F3.5 FD   | GL £40         |
|   | CANON 14MM F2.8 L II USM  | EL £1,025      |
|   | CANON 15-85MM F3.5-5.6 EF-S IS USM                                | E+ L £412      |
|   | CANON 16-35MM F2.8 L USM  | E++ & BC £704  |
|   | CANON 16-35MM F2.8 L II USM                                       | GL £818        |
|   | CANON 17-55MM F2.8 EF-S IS USM                                    | E+ B BL £400   |
|   | CANON 17-55MM F2.8 EF-S IS USM                                    | EC £450        |
|   | CANON 180MM F3.5L MACRO USM                                       | EL £750        |
|   | CANON 18-200MM F3.5-5.6 IS EFS                                    | E+ L £280      |
|   | CANON 18-200MM F3.5-5.6 IS EFS                                    | E+ C £284      |
|   | CANON 18-55MM F3.5-5.6 EFS  | EC £56         |
|   | CANON 18-55MM F3.5-5.6 EFS  | E+ C £35       |
|   | CANON 18-55MM F3.5-5.6 IS   | EC £65         |
|   | CANON 200MM F2.8 L USM II   | ML £428        |
|   | CANON 20-35MM F3.4-5.6 USM  | EL £164        |
|   | CANON 24-105MM F4 L USM   | EC £404        |
|   | CANON 24-70MM F2.8 L USM  | E+ L £675      |
|   | CANON 28-105MM F3.4-4.5 USM                                       | E+ L £123      |
|   | CANON 28-105MM F3.4-5 USM   | E+ L £125      |
|   | CANON 28-135MM F3.5-5.6 IS USM                                    | E+ C £207      |
|   | CANON 28-135MM F3.5-5.6 IS USM                                    | E+ L £204      |
|   | CANON 28-135MM F3.5-5.6 ISM                                       | GL £202        |
|   | CANON 28-135MM F3.5-5.6 ISM                                       | E+ C £205      |
|   | CANON 28-300MM F3.5-5.6 L IS USM                                  | E+ & BC £1,275 |
|   | CANON 28-300MM F3.5-5.6 L IS USM                                  | E+ & BC £1,208 |
|   | CANON 28MM F1.8 USM   | E+ C £312      |
|   | CANON 28MM F1.8 USM   | E+ C £306      |
|   | CANON 28MM F2.8 FD  | E+ L £37       |
|   | CANON 28MM F2.8 FD  | E+ L £34       |
|   | CANON 28MM F2.8 FD  | EL £40         |
|   | CANON 35-135MM USM  | E+ B BL £114   |
|   | CANON 35-350MM F3.5-5.6L  | GC £502        |
|   | CANON 300MM F4 FD (COMM SALE)                                     | EL £180        |
|   | CANON 300MM F4 L IS USM   | E+ C £795      |
|   | CANON 300MM F4 L IS USM   | EL £755        |
|   | CANON 40MM F2.8 STM   | E+ B BL £110   |
|   | CANON 40MM F2.8 STM   | M & BC £110    |
|   | CANON 40MM F2.8 STM   | E+ L £110      |
|   | CANON 40MM F2.8 STM   | ML £110        |
|   | CANON 50MM F1.2 L USM   | EC £717        |
|   | CANON 50MM F1.4 FD  | E+ L £135      |
|   | CANON 50MM F1.4 USM   | E+ C £195      |
|   | CANON 50MM F1.4 USM   | E+ B BL £217   |
|   | CANON 50MM F1.8 EF  | E+ B BL £103   |
|   | CANON 50MM F1.8 EF II   | EC £57         |
|   | CANON 50MM F1.8 EF II   | E+ C £69       |
|   | CANON 50MM F1.8 FD  | EL £52         |
|   | CANON 50MM F1.8 FD  | GC £35         |
|   | CANON 50MM F1.8 FD  | E+ L £45       |
|   | CANON 55-200MM F4.5-5.6 USM II                                    | E+ C £75       |
|   | CANON 55-200MM F4.5-5.6 USM II                                    | E+ C £69       |
|   | CANON 55-200MM F4.5-5.6 USM                                       | EL £117        |
|   | CANON 55-200MM F4.5-5.6 USM                                       | GL £86         |
|   | CANON 55-250MM F4.5-5.6 IS  | E+ C £60       |
|   | CANON 55-250MM F4.5-5.6 IS EFS                                    | E+ C £106      |
|   | CANON 55-250MM F4.5-5.6 IS EFS                                    | E+ L £105      |
|   | CANON 55-250MM F4.5-5.6 IS EFS STM                                | E+ L £173      |

|   |                                       |               |   |              |  |             |
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| C | CANON 580EX II SPEEDLITE              | E+ & B L £180 | FUJIFILM X100 LEATHER CASE                    | AN & B C £60 | MAMIYA 150MM F3.5 C (M645)               | EL £79      |
|   | CANON 580EX SPEEDLITE                 | EC £185       | FUJIFILM XE1/2 HANDGRIP                       | E+ C £45     | MAMIYA 180MM F4.5 SEKOR C RB67           | EC £130     |
|   | CANON 60MM F2.8 MACRO USM EF-S        | E+ C £265     | FUJIFILM XE2 BODY SILVER                      | GL £324      | MAMIYA 50MM F4.5 RZ67 (COMM SALE)        | EC £340     |
|   | CANON 60MM F2.8 MACRO USM EF-S        | E+ B C £257   | FUJIFILM X-M1 BODY                            | E+ B L £168  | MAMIYA 645 POLAROID BACK                 | EL £24      |
|   | CANON 70-200MM F4 L USM               | EC £255       | FUJIFILM X-PRO1 BODY                          | GL £282      | MAMIYA 645 TELECONVERTER                 | EL £20      |
|   | CANON 70-200MM F4 L USM               | EL £366       | FUJIFILM X-T BODY                             | M & BL £307  | MAMIYA 645 80MM F2.8 & PRISM             | EL £297     |
|   | CANON 70-210MM F4 FD                  | EC £25        | FUJIFILM X-T HANDGRIP (COMM SALE)             | G            | MAMIYA AE PRISM M645                     | EL £57      |
|   | CANON 70-300MM F4.5-6 IS USM          | E+ C £310     | GAFSLIDE PROJECTOR                            | EL £56       | MAMIYA C330 PRO/80MM                     | EC £298     |
|   | CANON 75-300MM F4.5-6 III USM         | GL £104       | GLIDETRACK HYBRID HD SLIDER                   | E+ L £120    | MAMIYA EX TUBE NO.3 S645N                | E+ L £32    |
|   | CANON 75-300MM F4.5-6 III USM         | E+ L £112     | GOPRO HERO 4 SILVER                           | M L £204     | MAMIYA EXTENSION TUBE SET                | EL £33      |
|   | CANON A1 & 50MM F1.8 FD               | AL £62        | HAHNEL BATTERY GRIP (EOS 40D/50D)             | EC £10       | MAMIYA HAND GRIP C330                    | EL £25      |
|   | CANON ANGLE FINDER C                  | E+ L £127     | HAHNEL HRC 280 REMOTE SHUTTER RELEASE (CANON) | EC £10       | MAMIYA M645 PRISM FINDER                 | EL £43      |
|   | CANON ANGLE FINDER C                  | E+ & B C £127 | HANIMEX 75-200MM F4.5 MC (M42 SCREW)          | EL £16       | MAMIYA M645 SUPER/80MM F2.8              | EL £305     |
|   | CANON BG-E11 GRIP                     | M & BL £179   | HANIMEX 120MM F4 C. ZEISS T* MACRO-PLANARCFI  | E+ C £995    | MAMIYA M645 & 80MM F2.8                  | E+ L £277   |
|   | CANON BG-E2N BATTERY GRIP             | EC £80        | HANSELBLAD 120MM F4.5 S-PLANAR                | EC £195      | MANFROTTO 190D LEGS                      | E+ C £81    |
|   | CANON BG-E2N BATTERY GRIP             | EC £61        | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MANFROTTO 303SP MULTIROW PANORAMIC HEAD  | EC £275     |
|   | CANON BG-E3 BATTERY GRIP              | GL £20        | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MANFROTTO 394 PLATE                      | E+ L £23    |
|   | CANON CA-P700 AC ADAPTER              | E+ L £25      | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MANFROTTO 458B NEOTECH TRIPOD            | EL £175     |
|   | CANON CP-E3 BATTERY PACK              | EC £81        | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MANFROTTO SPECTRA 900FT LED              | EL £196     |
|   | CANON CUSTOM GADGET BAG 100EG         | AN & B C £20  | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MARUMI DRF-14 RINGLIGHT NAF              | E+ L £44    |
|   | CANON EF12 II EXTENSION TUBE          | M & BL £42    | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | METZ 15 MS-1 DIGITAL MACRO FLASH         | M & BL £182 |
|   | CANON EOS 10 & SIGMA 28-70MM          | GL £40        | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | METZ 45CL-4 FLASH                        | GC £90      |
|   | CANON EOS 100 BODY (35MM)             | E+ & B L £52  | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | METZ 45 CL-4 NICK FLASH                  | E+ L £96    |
|   | CANON EOS 1100D BODY                  | EL £158       | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | METZ 58 AF-2 FLASH                       | EC £150     |
|   | CANON EOS 500D & 18-55MM              | E+ L £202     | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 100-300MM F4.5-5.6 AF            | EL £96      |
|   | CANON EOS 500D 18-55MM & BATTERY GRIP | EL £203       | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 100-300MM F4.5-5.6 AF            | EL £92      |
|   | CANON EOS 550D BODY                   | E+ L £237     | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 11-18MM F4.5/5.6 AF              | E+ C £215   |
|   | CANON EOS 550D BODY                   | EL £215       | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 16 (COMM SALE)                   | EL £50      |
|   | CANON EOS 550D & 18-55MM              | EC £276       | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 16 II SUBMINIATURE SPY-CAMERA    | E+ B C £50  |
|   | CANON EOS 5D MARK III BODY            | GL £1,455     | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 16 SUBMINIATURE                  | EL £64      |
|   | CANON EOS 60D BODY                    | ML £324       | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 18-200MM F3.5-6.3 DT             | E+ L £177   |
|   | CANON EOS 7D BODY                     | E+ B C £495   | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 20MM F2.8 AF (COMM SALE)         | E+ L £240   |
|   | CANON EOS 7D BODY                     | E+ B C £432   | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 24-85MM F3.5-4.5 AF              | E+ L £156   |
|   | CANON EOS 7D MARK II                  | M & BL £1,037 | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 24-85MM F3.5-4.5 AF              | E+ L £168   |
|   | CANON EOS MOUNT ADAPTER EF-EOS M      | E+ C £65      | HANSELBLAD 150MM F4 C. ZEISS T* SONNARCFI     | E+ L £203    | MINOLTA 28-105MM F3.5-4.5 XI (COMM SALE) | E+ L £86    |
|   | CANON EOS MOUNT ADAPTER EF-EOS M      | E+ L £15      | HANSELBLAD 150MM F                            |              |  |             |

# Do you have any unwanted photographic equipment?

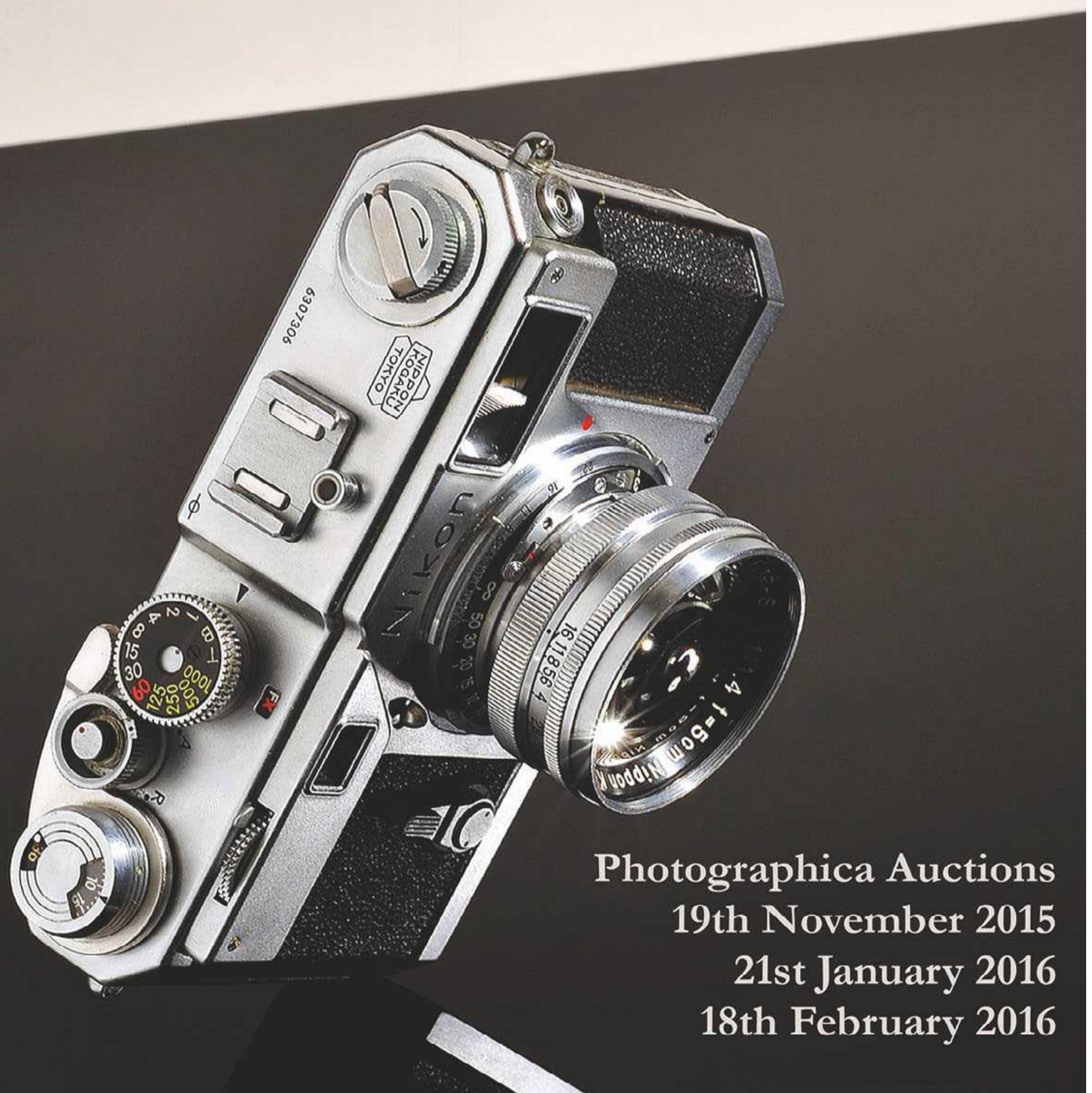
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| NIKON 50MM F/1.4 NIKKOR-S                  | EC £80        | OLYMPUS VF-1 OPTICAL VF                                     | E+L £43       | SUNPAK PZ40X FLASH (NIKON AF)                         | E+C £37      |
| NIKON 50MM F18 AF                          | EC £74        | OPTOLYTH 15X63 ROYAL BGA                                    | EC £525       | SWAROVSKI EL 8.5X42                                   | EC £917      |
| NIKON 50MM F18 D                           | EL £90        | OSAWA 35-105MM F3.5-4.5 MC (CANON FD)                       |               | TAMRAC 5782 SHOULDER BAG                              | E+L £46      |
| NIKON 50MM F18 D                           | E++ L £83     | PANAGOREX TUBE SET (3) (OLYMPUS OM FIT)                     | E+ L £21      | TAMRON 10-24MM F3.5-4.6 DI SP (SONY A-MOUNT)          | E+C £217     |
| NIKON 50MM F18 D                           | E++ C £115    | PANASONIC 100-300MM F4-5.6G VARIO                           | EL £22        | TAMRON 17-50MM F2.8 DI SP VC (NIKON DX)               | EC £180      |
| NIKON 50MM F18 D                           | E++ L £112    | PANASONIC 14-45MM F3.5-5.6 G VARIO                          | E+ L £295     | TAMRON 17-50MM F2.8 DI SP VC (NIKON DX)               | E+ &BC £201  |
| NIKON 52MM POLARISING FILTER & HN-12       | EL £50        | PANASONIC 14-45MM F3.5-5.6 G VARIO                          | E+ L £125     | TAMRON 17-50MM F2.8 LD XR DI SP (NIKON AF)            | EC £181      |
| NIKON 55MM F3.5 MICRO-NIKKOR AI            | E+ L £127     | PANASONIC 14MM F2.5 G II                                    | E+ C £276     | TAMRON 17-50MM F2.8 SP DI II VC (CANON EOS)           | EC £257      |
| NIKON 55MM F3.5 MICRO-NIKKOR AI            | EL £127       | PANASONIC 20MM F1.7 G LUMIX                                 | E+B C £156    | TAMRON 17-50MM F2.8 XR LD (CANON EOS)                 | E+C £187     |
| NIKON 60MM F2.8 D MICRO-NIKKOR             | E+C £215      | PANASONIC 45-200MM F4-5.6G VARIO                            | E+ L £175     | TAMRON 17-50MM F2.8 XR LD (NIKON DX)                  | EC £171      |
| NIKON 70-200MM F2.8G ED VR                 | EL £853       | PANASONIC 8MM F3.5 LUMIX G FISHEYE                          | M+B C £392    | TAMRON 18-270MM F3.5-6.3 DI II VC PZD (CANON EFS)     | GL £112      |
| NIKON 70-300MM F4.5-5.6G                   | E++ &BC £275  | PANASONIC BGHH3 GRIP (COMM SALE)                            | E+B L £99     | TAMRON 18-270MM F3.5-6.3 DI VC (CANON EFS)            | MC £201      |
| NIKON 70-300MM F4.5-5.6G IF-ED AF-S VR     |               | PANASONIC DMW-CGK28 LEATHER CASE                            | M+B C £25     | TAMRON 200MM F3.5 AI                                  | E+ L £42     |
| NIKON 70-300MM F4.5-6 DED                  | GL £256       | PANASONIC DMW-LC55 CLOSE UP LENS                            | M+B C £25     | TAMRON 24-48MM F3.5-3.8 SP (NIKON AI FIT)             | E+ L £46     |
| NIKON 7-15X35 ACTION BINOCULARS            | EC £120       | PANASONIC DMW-PGS19 CASE                                    | AN+B C £37    | TAMRON 24-70MM F2.8 DI VC USD (NIKON FX/DX)           | M+B L £512   |
|  | M+B C £99     | PANASONIC G1 & 14-42MM G LUMIX VARIO                        | E+ L £152     | TAMRON 28-200MM F3.5-5.6 LD MACRO (NIKON AFD)         | EC £63       |
| NIKON 80-400MM F4.5-5.6G ED AF-S NIKKOR VR | M+B L £1,327  | PANASONIC GF1 BODY  | E+B C £62     | TAMRON 28-300MM F3.5-6.3 LD IFVC (CANON EOS)          | M L £306     |
| NIKON 85MM F1.4 AF-D                       | EC £679       | PANASONIC GF1 & 14-42MM                                     | G+B L £120    | TAMRON 28-80MM ASP (PENTAX AF)                        | E+ L £56     |
| NIKON COOLPIX 8800VR                       | EL £46        | PANASONIC GF2 BODY  | E+ L £82      | TAMRON 500MM F8 SP MIRROR LENS (CANON FD)             | E+ L £97     |
| NIKON COOLPIX P7100                        | E++ &B L £142 | PANASONIC GF3 & 14-42MM                                     | E+ L £151     | TAMRON 55-200MM F4/5.6 LD (NIKON AFD)                 | EL £53       |
| NIKON D300 & BATTERY GRIP                  | E+ L £286     | PANASONIC LUMIX TZ1000                                      | E++ &B C £465 | TAMRON 70-200MM F2.8 DI IF (CANON EF)                 | E+ &BL £375  |
| NIKON D300 BODY                            | GL £256       | PANASONIC LUMIX G2 & 14-42MM                                | E+B C £117    | TAMRON 70-210MM F3.8-4 SP (CONTAX YASHICA)            | EL £19       |
| NIKON D300 BODY                            | E++ &BL £284  | PANASONIC LUMIX G6 BODY                                     | E+B C £205    | TAMRON 70-300MM F4-5.6 MACRO (NIKON A-MOUNT)          | EC £63       |
| NIKON D3200 & 18-55MM DX VR                | E+C £253      | PANASONIC GF1 BODY  | E+ C £84      | TAMRON 70-300MM F4-5.6 DI LD MACRO (SONY A-MOUNT)     | EC £55       |
| NIKON D3200/18-55MM DX VR                  | ML £241       | PANASONIC LUMIX GH2 BODY                                    | E+ L £192     | TAMRON 70-300MM F4-5.6 DI LD MACRO (SONY A-MOUNT)     | EC £50       |
| NIKON D3300 BODY                           | E+ L £206     | PANASONIC LX7   | E++ &B C £218 | TAMRON 70-300MM F4-5.6 LD MACRO (PENTAX AF)           | EL £62       |
| NIKON D5200 BODY                           | EC £204       | PENTAX 135MM F3.5 (67 FIT)                                  | EC £200       | TAMRON 70-200MM F2.8 DI IF (CANON EF)                 | E+ &BL £375  |
| NIKON D5000 & BATTERY GRIP                 | E+ L £176     | PENTAX 18-55MM DA AL  | E+ L £52      | TAMRON 70-210MM F3.8-4 SP (CONTAX YASHICA)            | EL £19       |
| NIKON D700 BODY                            | M+B L £545    | PENTAX 18-55MM F3.5-5.6 AF DAL                              | E+ L £65      | TAMRON 70-300MM F4-5.6 MACRO (NIKON A-MOUNT)          | EC £63       |
| NIKON D700 BODY                            | EL £525       | PENTAX 18-55MM F3.5-5.6 DA AL WR                            | E+ L £64      | TAMRON 70-300MM F4-5.6 DI LD MACRO (SONY A-MOUNT)     | EC £55       |
| NIKON D80 BODY                             | E++ C £90     | PENTAX 24MM F2.8 A110                                       | E+ L £15      | TAMRON 70-300MM F4-5.6 DI LD MACRO (SONY A-MOUNT)     | EC £50       |
| NIKON D80 BODY                             | E+ B L £1,086 | PENTAX 28-80MM F3.5-5.6 FA                                  | E+ L £53      | TAMRON 70-300MM F4-5.6 LD MACRO (PENTAX AF)           | GL £12       |
| NIKON D90 BODY                             | EL £182       | PENTAX 35-80MM F4-5.6 SMC-A                                 | E+ L £33      | TAMRON 70-300MM F4-5.6 MACRO (SONY A-MOUNT)           | EL £42       |
| NIKON EM/50MM F1.8                         | E+C £137      | PENTAX 40-80MM F2.8 SMC-M                                   | E+ C £61      | TAMRON 70-200MM F2.8 DN ART MFT                       | M+B L £87    |
| NIKON F2AS BODY CHROME                     | E+ C £675     | PENTAX 50-200MM D-A L                                       | E+ L £74      | TAMRON 70-200MM F2.8 DN ART MFT                       | M+B L £87    |
| NIKON F3 & MD4 MOTORDRIVE                  | EC £225       | PENTAX 50-200MM F4-5.6 D L ED AF                            | E+ L £82      | TAMRON 70-200MM F2.8 DN ART MFT                       | E+ L £25     |
| NIKON F4E BODY                             | E+ L £184     | PENTAX 50MM F1.4 TAKUMAR                                    | E+ L £86      | SIGMA 28-80MM F3.5-5.6 MACRO (SONY/ MINOLTA)          | EL £56       |
| NIKON F6 BODY                              | E+ C £875     | PENTAX 50MM F1.7 SMC-M                                      | E+ L £52      | SIGMA 28-80MM F3.5-5.6 MACRO (SONY/ MINOLTA)          | E+ L £154    |
| NIKON F6 BODY                              | E+ L £42      | PENTAX 50MM F2.8 A110                                       | E+ L £25      | SIGMA 30MM F1.4 DC EX HSM (CANON EFS)                 | E+ C £186    |
| NIKON FE BODY                              | E+ C £156     | PENTAX 50MM F4 MACRO SMC-M                                  | E+ L £112     | SIGMA 30MM F1.4 DC HSM (NIKON AF)                     | EC £199      |
| NIKON FE BODY                              | E+ C £192     | PENTAX 55-300MM F4-5.8 SMC-DA                               | E+ L £195     | SIGMA 30MM F1.4 DC ART (NIKON AFS)                    | M+B L £296   |
| NIKON F90 BODY                             | EL £67        | PENTAX 55X55MM F4.1 DA* SDM                                 | M+B L £395    | SIGMA 30MM F2.8 AF MACRO (NIKON FX/DX)                | E+ L £3,000  |
| NIKON FIELDSCOPE III 20-45X60 (ANGLED)     | E+B L £350    | PENTAX 70-210MM F4 SMC-A                                    | EC £42        | SIGMA 30MM F2.8 DN ART MFT                            | E+ L £587    |
| NIKON MB-10 BATTERY GRIP (D90X)            | EC £18        | PENTAX 70MM F2.8 A110                                       | E+ B L £228   | SIGMA 400MM F5.6 PKA                                  | E+ L £596    |
| NIKON MB-D10 BATTERY GRIP                  | EC £111       | PENTAX 80-200MM F4.5 SMC-M                                  | E+ C £37      | SIGMA 500MM F4.5 D APO EX HSM (NIKON AFS) (COMM SALE) | GL £1,000    |
| NIKON MB-D10 BATTERY GRIP                  | EC £107       | PENTAX 80-200MM F4.5 SMC-M (COMM SALE)                      | E+ L £45      | SIGMA 500MM F4.5 EX APO DG HSM (CANON EF) (COMM SALE) | E+ L £3,000  |
| NIKON MB-D11 BATTERY PACK                  | EC £84        | PENTAX AF130P FLASH   | EL £12        | SIGMA 50-500MM F4.5/6.3 DG APO OS HSM (SONY/ MINOLTA) | M+B C £735   |
| NIKON MB-D11 BATTERY PACK                  | EC £67        | PENTAX AUTO 110 & 18MM F2.8 & AF130P FLASH                  | E+ B L £54    | SIGMA 50MM F2.8 AF MACRO (NIKON FX/DX)                | E+ L £123    |
| NIKON MB-D200 GRIP                         | EC £51        | PENTAX AUTO 110 SUPER KIT                                   | E+B C £125    | SIGMA 70-200MM F2.8 DG HSM EX (CANON EF)              | EL £350      |
| NIKON MB-D80 BATTERY GRIP                  | E+C £42       | PENTAX CASE K2/KM/K1000 (COMM SALE)                         | E+ L £15      | SIGMA 70-200MM F4-5.6 DL MACRO (NIKON AFD)            | EL £59       |
| NIKON MB-D80 BATTERY GRIP                  | EC £62        | PENTAX ES II BODY   | E+ L £35      | SIGMA 70-210MM F4-5.6 UC II (OLYMPUS OM)              | E+ L £22     |
| NIKON MC-20 REMOTE CONTROL                 | EL £36        | PENTAX EXTENSION TUBE SET (3) (M42 SCREW)                   | E+ L £26      | SIGMA 70-210MM F4-5.6 (MINOLTA)                       | EC £30       |
| NIKON MD-3/MB-2 PACK                       | M+B C £116    | PENTAX FOCUSING SCREEN                                      | MC £17        | SIGMA 70-210MM F4-5.6 (OLYMPUS OM)                    | E+ L £62     |
| NIKON ML-3 REMOTE SET                      | EL £152       | PENTAX IQ ZOOM 80E  | E+ L £17      | SIGMA 70-300MM F4-5.6 UC (NIKON FX)                   | EL £62       |
| NIKON ML3 REMOTE SET                       | E+C £138      | PENTAX K1000 BODY   | EL £108       | SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/EFS)     | EC £67       |
| NIKON PK-3 27/7MM EX. TUBE                 | E+C £26       | PENTAX K-M & 55MM F1.8 (COMM SALE)                          | E+ L £158     | SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/EFS)     | E+ L £88     |
| NIKON PK3 EXTENSION TUBE AI                | E+C £33       | PENTAX LIFE SIZE CONVERTER 67                               | E+C £30       | SIGMA 70-300MM F4-5.6 DG (NIKON FX/DX)                | GL £85       |
| NIKON PK3 EXTENSION TUBE AI                | MC £22        | PENTAX ME SUPER BODY (COMM SALE)                            | EL £95        | SIGMA 70-300MM F4-5.6 DG (NIKON FX/DX)                | EL £117      |
| NIKON SB-28 SPEEDLIGHT                     | EL £32        | PENTAX MZ7 BODY   | E+C £22       | SIGMA 8MM F3.5 EX DG FISHEYE (NIKON AFD)              | M+B C £487   |
| NIKON SB29 MACROLIGHT                      | E+ B L £108   | PENTAX SMC TAKUMAR 50MM F1.4 (M42 SCREW FIT)                | E+ L £87      | SIGMA DPO QUATTRO                                     | M+B L £592   |
| NIKON SB30 SPEEDLIGHT                      | E+C £47       | PENTAX SUPER-TAKUMAR 35MM F2 ASAHI OPT. CO. (M42 SCREW FIT) | E+ L £250     | SIGMA EF-430ST FLASH (PENTAX AF)                      | E+ L £24     |
| NIKON TC-20 EI TELECONVERTER               | E+ C £167     | PENTAX TAKUMAR 80-200MM F4.5                                | E+ L £33      | SIGMA EF-530DG ST FLASH (SONY/ MINOLTA)               | E+ L £24     |
| NIKON TC-200 TELECONVERTER AI              | EC £54        | PENTAX TAKUMAR 80-200MM F4.5 SMC-M (COMM SALE)              | E+ L £40      | SIGMA EF-610 DG ST FLASH (NIKON)                      | E+ C £41     |
| NIKON TC-201 TELECONVERTER                 | EL £53        | PLUSBLITZ SYNCRO EYE SLAVE UNIT                             | M+B L £15     | SIGMA EM-140DG MACRO FLASH (CANON EOS)                | E+ C £225    |
| NIKON TC-201 TELECONVERTER                 | EL £65        | POCKET WIZARD FLEX TT5                                      | E+ C £104     | SIGMA USB DOCK (NIKON)                                | M+B L £25    |
| NIKON TW ZOOM                              | E+ L £18      | POCKET WIZARD FLEX TT5 (CANON EOS)                          | E+ L £87      | SILVESTRIS SLIDE LOUPE                                | EC £30       |
| NIKON TW ZOOM 35MM                         | EL £17        | SOLIGOR 80-20MM F4.5  | EL £6         | SILKIA AF1100E GRIP HEAD                              | EL £27       |
| NIKON TW-1U                                | E+C £40       | SOLIGOR 80-20MM F4.5 (OLYMPUS OM)                           | EL £21        | SOLIGOR 2X TELECONVERTER (OLYMPUS OM)                 | E+ L £77     |
| NIKORMAT EL & 50MM F1.4                    | E+C £179      | SONY 1/2 LEATHER CASE RX100                                 | E+ L £15      | THINKTANK AIRPORT ADDICTED BACKPACK                   | E+ L £140    |
| NIKORMAT EL & 50MM F2 CHROM                | EC £188       | SONY 100MM F2.8 MACRO (A-MOUNT)                             | E+ L £15      | TIFFEN 82MM VARIABLE ND FILTER                        | E+ L £112    |
| NISSIN DI466 SPEEDLITE (NIKON)             | ML £52        | SONY 16-80MM F3.5-4.5 DT ZA CARL ZEISS T*                   | E+ &BL £397   | TOKINA 12-24MM F4 ATX (CANON EFS)                     | E+ B L £276  |
| NISSIN DI622 II FLASHGUN (CANON)           | M+B C £109    | VARIO SONNAR  | M+B C £305    | TOKINA 50-135MM F2.8 ATX-PRO (CANON EOS)              | EC £260      |
| NISSIN DI622                               | EC £47        | SONY 18-200MM F3.5-5.6 LE OSS                               | E+ C £408     | TRUST TB-6300 GRAPHICS TABLET                         | E+ L £33     |
| NISSIN DI622 SPEEDLITE (CANON EOS)         | EL £52        | SONY 18-250MM F3.5-6.3 DT                                   | M+B L £252    | TTL FLACABLE EOS                                      | AN & B L £22 |
| NOVOFLEX NEX/LEM MOUNT ADAPTER             | E++ B L £102  | SONY 18-55MM F3.5-5.6 E OSS                                 | E+ C £116     | VANGUARD PH423 WAY HEAD                               | E+ B C £39   |
| OLYMPUS 12-40MM F2.8 PRO                   | ML £537       | SONY 24-70MM F4 VARIO TESSART+ OSS FE                       | E+ B L £625   | VELBON PHD-54Q.3 WAY HEAD                             | E+ L £54     |
| OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO          | E+ L £154     | SONY 24-70MM F4 VARIO TESSART+ OSS FE                       | M+B L £618    | VIVITAR 100-200MM F4 MC (PENTAX K)                    | E+ L £22     |
| OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO          | EL £150       | SONY 28-70MM F3.5-5.6 FE                                    | M+B L £295    | VIVITAR 135MM F2.8 MC (MINOLTA MD)                    | EL £21       |
| OLYMPUS 12MM F2.0 M. ZUIKO                 | ML £396       | SONY 2X TELECONVERTER                                       | M+B L £222    | VIVITAR 28-210MM F3.5-5.6 MC (PENTAX K)               | EL £21       |
| OLYMPUS 135MM F3.5 ZUIKO                   | EC £32        | SONY 50MM F2.8 MACRO (SONY A-MOUNT)                         | E+ L £295     | VIVITAR 28-210MM F2.8 MC (OLYMPUS OM)                 | E+ L £22     |
| OLYMPUS 14-42MM F3.5-5.6 M. ZUIKO          | EC £147       | SONY 50MM F2.8 MACRO (SONY A-MOUNT)                         | E+ L £295     | VIVITAR 2X TELECONVERTER (HASSELBLAD)                 | E+ L £45     |
| OLYMPUS 17MM F2.8 M. ZUIKO                 | ML £154       | SONY 55-200MM F4.5-6 DT                                     | E+ C £107     | VIVITAR 2X TELECONVERTER (PENTAX PK)                  | EL £8        |
| OLYMPUS 28MM F3.5 ZUIKO (OLYMPUS OM)       | M+B L £132    | SONY 70-200MM F2.8 GSSM                                     | M+B L £1,245  | VIVITAR 3700 FLASH (CANON FD)                         | E+ L £12     |
| OLYMPUS 50MM F18 ZUIKO (OM)                | E+ L £35      | SONY 70-200MM F4 G OSS FE                                   | M+B L £828    | VIVITAR 55MM F2.8 MACRO FD                            | E            |

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## Canon Professional Dealer

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| EOS 1DX Body - 2yrs 0%             | £4,399        | EOS 760D Body         | £649   | 70-200mm f4L IS         | £805   | 85mm f1.4                           | £288   |
| <b>£400 PX BONUS on 1DX - £400</b> |               | EOS 700D + 18-135 STM | £668   | 70-200mm f2.8 L         | £945   | 85mm f1.2L II                       | £1,499 |
| EOS 5D Mk III                      | £2,249        | 8-15mm f4 L Fisheye   | £915   | 70-200mm f2.8 L IS II   | £1,499 | 100mm Macro f2.8                    | £373   |
| <b>£250 PX BONUS</b>               |               | 10-18mm f4.5-5.6 IS   | £181   | 70-300mm f4-5.6 IS      | £369   | 100mm Macro f2.8L IS                | £635   |
| EOS 5D III + 24-70 f2.8 II         | £3,573        | 11-24mm f4 L          | £2,799 | 70-300mm f4-5.6L IS     | £894   | 300mm f4L IS                        | £959   |
| <b>EOS 5Ds AVAILABLE</b>           | <b>£2,999</b> | 16-35mm f4 L IS       | £720   | 100-400mm f4.5-5.6 L    | £1,199 | 300mm f2.8L IS II                   | £4,654 |
| <b>NEW EOS 5Ds R</b>               | <b>£3,199</b> | 16-35mm f2.8 L        | £1,080 | 100-400mm f4.5-5.6L NEW | £1,899 | 400mm f4 DO IS II                   | £6,999 |
| <b>EOS 7D Mk II</b>                | £1,299        | 17-40mm f4 L          | £449   | 200-400mm f4L IS 1.4x   | £8,598 | 400mm f2.8 L IS II                  | £7,649 |
| EOS 6D                             | £1,139        | 17-55mm f2.8 IS       | £532   | 24mm f2.8 IS            | £449   | 500mm f4 L IS II                    | £6,898 |
| EOS 70D                            | £729          | 24-70mm f4 L IS       | £699   | 24mm f1.4 L II          | £1,199 | 600mm f4 L IS II                    | £8,895 |
| EOS 70D + 18-135 STM               | £939          | 24-105mm f4 IS        | £1,400 | 35mm f2 IS              | £399   | 800mm f5.6 L IS                     | £9,899 |
|                                    |               | 18-200mm f4 IS        | £638   | 35mm f1.4L              | £985   | <b>2x III WITH LONG PRIMES FREE</b> |        |
|                                    |               | 70-200mm f4L          | £399   | 50mm f1.4               | £238   | 1.4x or 2x Extender                 | £314   |
|                                    |               |                       | £439   | 50mm f1.2L              | £995   | 600EX-RT Speedlite                  | £449   |



## Nikon Professional Dealer

**£350 Part Exchange Bonus on the D810**

**£150 Part Exchange Bonus on the D750**

**D4S - D810 - D750 - D610 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES**

|                           |        |                            |        |                                |        |                            |          |
|---------------------------|--------|----------------------------|--------|--------------------------------|--------|----------------------------|----------|
| D4S Body                  | £4,445 | D5500 + 18-55mm            | £599   | 70-300mm f4.5-5.6 VR           | £429   | 200mm f2 G ED VR II        | £3,966   |
| <b>2 YEAR UK WARRANTY</b> |        | D5500 + 18-140mm           | £869   | 80-400mm f4.5-5.6 AFD VR       | £1,898 | 300mm f2.8 G VR II         | £3,799   |
| Df + 50mm f1.8            | £2,099 | D3300 + 18-55mm VR II      | £349   | <b>NEW</b> 200-500 f5.6E VR    | £1,179 | 400mm f2.8E FL ED VR       | £9,499   |
| D810 Body                 | £2,349 | 10-24mm f3.5-4.5 DX        | £619   | <b>NEW AFS</b> 24mm f1.8G      | £629   | 500mm f4E FL ED VR         | £8,149   |
| D810 + 24-120mm f4        | £2,999 | 14-24mm f2.8               | £1,315 | 24mm f1.4 G                    | £1,445 | 600mm f4E FL ED VR         | £9,649   |
| D810 + 24-70mm f2.8       | £3,579 | 16-35mm f4 VR              | £795   | 28mm f1.8 G                    | £495   | 800mm f5.6 FL VR+TC1.25    | £12,995  |
| D810 + 14-24mm f2.8       | £3,679 | 16-85mm f3.5-5.6 VR DX     | £429   | 35mm f1.8 G                    | £399   | PC-E 24mm f3.5             | £1,479   |
| <b>NEW D750 Body</b>      | £1,499 | 18-35mm f3.5-4.5           | £489   | 35mm f1.4 G                    | £1,299 | PC-E 45mm f2.8             | £1,399   |
| D750 + 24-120mm f4        | £1,877 | 18-140mm f3.5-5.6 VR       | £419   | 50mm f1.8 G                    | £145   | 2x TC-20 E III Converter   | £365     |
| D610                      | £1,184 | 18-200mm f3.5-5.6 VR II DX | £575   | 50mm f1.4 G                    | £275   | 1.4x TC-14 E III Converter | £429     |
| D610 + 24-120mm f4        | £1,934 | 18-300mm f3.5-5.6 VR DX    | £669   | 58mm f1.4 G                    | £1,299 | SB910 Speedlight           | £339     |
| D7200 Body                | £829   | 24-70mm f2.8E ED VR        | £1,849 | 85mm f1.8 G                    | £349   | SB700 Speedlight           | £229     |
| D7200 + 18-105mm VR       | £1,015 | 24-120mm f4 VR             | £729   | 85mm f1.4 G                    | £1,177 | SB-R1C1 Commander          | £559     |
| D7100 Body                | £699   | 28-300mm f3.5-5.6 VR       | £649   | <b>NEW</b> 300mm f4 E PF ED VR | £1,639 | SB-800 Comander Unit       | £269     |
| D7100 + 18-105mm VR       | £899   | 70-200mm f2.8 VR II        | £1,578 | 105mm f2.8 Micro VR            | £619   | WT-5                       | £449     |
|                           |        | 70-200mm f4 VR             | £899   | 85mm f3.5 Micro VR DX          | £369   | UK STOCK                   | UK STOCK |

## Hasselblad

|   |         |                             |        |
|---|---------|-----------------------------|--------|
| H5D-40 Body Set   | £7,295  | S (type 007) Body           | £1,299 |
| H5D-40 + 80mm f2.8 Lens   | £8,795  | S-E Body                    | £1,159 |
| H5D-50  | £13,995 | M-P (type 240) Silver/Black | £4,749 |
| H5D-50 Multi-Shot   | £22,566 | M (type 240) Silver/Black   | £4,150 |
| H5D-50c   | £17,598 | Monochrom (type 246) Black  | £5,950 |
| H5D-50c Wi-Fi   | £18,354 | Monochrom body Black        | £4,495 |
| H5D-50c Multi-Shot  | £26,779 | T body + 23mm Lens          | £2,700 |
| H5D-60  | £25,698 | T Body + 18-56mm Lens       | £2,600 |
| H5D-200 Multi-Shot  | £32,995 | X 2                         | £1,349 |
| H5D-200c Multi-Shot   | £27,858 | X Vario Silver/Black        | £1,499 |
| CFV-50c Digital Back  | £9,395  | X (type 113) Silver/Black   | £1,550 |
| In store demo available. See Website for full list of Hasselblad lenses and accessories |         | X-E (type 102)              | £1,250 |
|   |         | D-Lux (type 109)            | £779   |
|   |         | V-Lux (type 114)            | £849   |
|   |         | C Camera Red                | £495   |

See Website for full list of Leica lenses and accessories

## Leica SPORT OPTICS

|                             |        |
|-----------------------------|--------|
| 8x20 Monovid                | £329   |
| 8x20 Trinovid BCA           | £334   |
| 10x25 Trinovid BCA          | £357   |
| 8x20 Ultravid BR            | £510   |
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| 8x20 Ultravid BL (Leather)  | £561   |
| 10x25 Ultravid BL (Leather) | £578   |
| 8x32 Ultravid HD            | £1,449 |
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| 8x42 Trinovid               | £994   |
| 10x42 Trinovid              | £1,037 |
| 8x42 Ultravid HD            | £1,485 |
| 10x42 Ultravid HD-Plus      | £1,529 |
| 10x50 Ultravid HD - Plus    | £1,750 |
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We also Stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

|                       |        |                            |      |
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| OTUS 85mm f1.4        | £3,019 | Fuji X-T1 + 18-135mm       | £999 |
| 15mm f2.8             | £2,069 | Leica X-T1 + 18-55mm       | £849 |
| 18mm f3.5             | £999   | Leica X-T1 Body            | £999 |
| 21mm f2.8             | £1,346 | Leica X-T1 Graphite Body   | £843 |
| 25mm f2               | £1,188 | Leica X100T Silver/Black   | £649 |
| 28mm f2               | £920   | Leica X100 + 18mm +27mm    | £329 |
| 35mm f2               | £799   | Fuji X100 Silver/Black     | £329 |
| 35mm f1.4             | £1,346 | Fuji X100M f2.8 R LM WR    | £799 |
| 50mm f1.4             | £520   | Fuji X100M f3.5-5.6 OIS    | £799 |
| 50mm f2 Makro         | £920   | Fuji X100M f2.8 OIS        | £494 |
| 85mm f1.4             | £920   | Fuji X100M f2.8 OIS        | £494 |
| 100mm f2 Makro        | £1,346 | Fuji X100M f2.8 OIS        | £494 |
| 135mm f2              | £1,599 | Fuji X100M f2.8 OIS        | £494 |
| Fuji/Sony Mount       |        | Fuji X100M f2.8 OIS        | £494 |
| Touti 12mm f2.8       | £649   | Fuji X100M f2.8 OIS        | £494 |
| Touti 32mm f1.8       | £449   | Fuji X100M f2.8 OIS        | £494 |
| Touti 50mm f2.8 Macro | £599   | Fuji X100M f2.8 OIS        | £494 |

We also Stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

Leica M (type 240) Black

Leica M9 (silver)

Leica T + 18-56mm f3.5-5.6

Leica M-Mount 28mm f2 (6-bit coded)

Leica M-Mount 35mm f2.5

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Pixma Pro 100  
Originals:  
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Colours 13ml each  
Compatibles:  
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Colours 14ml each

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Pixma Pro 9000  
Originals:  
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Colours 14ml each

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Compatibles:  
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Originals:  
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£16.99

Colours 13ml each  
Compatibles:  
Set of 6

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£3.99

Colours 13ml each

Originals:  
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Colours 11.4ml each  
Compatibles:  
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£3.99

Colours 11.4ml each

Originals:  
Set of 8

£27.99  
£3.99

Colours 11.4ml each

Originals:  
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Colours 13ml each  
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# Final Analysis

**Roger Hicks considers...**

'Kyrgyzstan, Fergana Valley', 2008, by Carolyn Drake



© CAROLYN DRAKE/MAGNUM PHOTOS

**I**t is hard to analyse just what makes this picture so attractive. It has echoes of Victorian Christmas cards, of Renaissance illustrated manuscripts (especially the *Très Riches Heures du Duc de Berry*), and of Persian and Chinese miniatures. Like them, it has an almost complete absence of chiaroscuro, the interplay of light and shadow: it relies much more on what the Japanese call *notan*. *Notan* is still a matter of light and dark, but it makes use of flat-lit tone, colour and form rather than using shadows imposed by directional lighting.

Again like them it is formal, even idealised. How long did Carolyn Drake have to stand in one place to get this picture? People always draw the eye: here, all three are perfectly placed. Imagine any of them anywhere else, or even facing in other directions. The boy and the dog,

absorbed in one another; the man looking directly at the photographer, establishing eye contact as if we were there; the woman on the right, with just the right amount of space to walk into to reach the other bank.

The composition radiates from the fork of the tree: not just the trunk and branches, but also the bridge and the edge of the path beside the river bank. The stream echoes the right-hand branch and the path on the right, but the way it is cut by the bridge makes the whole thing less 'chocolate-boxy', more real: a slice of life rendered as art in a way seldom seen in candid or street photography. The tree and stream hold everything together and give everything equal value, without blandness.

The textures are wonderful too. We may not have been to Kyrgyzstan, but we have all seen tree-bark, wood that is sun-bleached or fresh-cut, grass clinging to

a river bank, stones and dusty roads. The artist perfectly integrates the familiar, the unfamiliar and the archetypal.

Then there are the unique details: the pose of the dog, the woman's red shoes, the clothes of all three figures. The red stripes on the boy's trousers, like a soldier's in an old painting; the pattern on the man's sweater, half recalling a hussar's uniform; the huge flowers on the woman's dress, grandmotherly, resolutely 'un'-military.

Even in its shortcomings, this picture teaches us. The buildings in the background aren't very photogenic and there is rubbish on the river bank. Did you notice? If not, how much does it matter? We should always be critical, especially of our own pictures; but if the cavils are as minor as these perhaps we should be grateful for what we have. And proud. I would be.

AP

**Roger Hicks** has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Eric Ceccarini**



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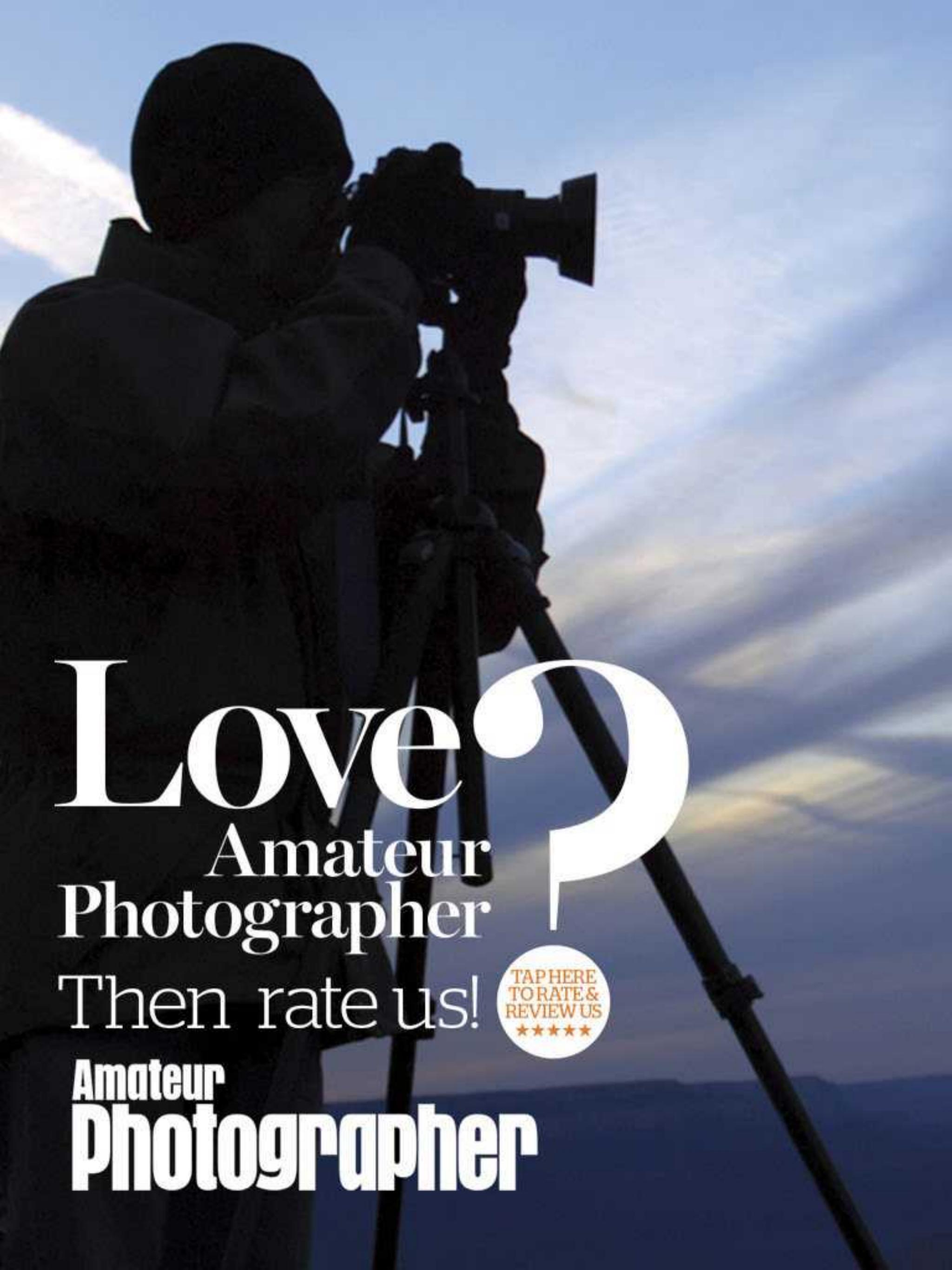
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